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K-α

GOLD KEY'S PRIDE

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CAPA-alpha #8 May, 1965

Central Mailer: Jerry G. Bails, 22529 Karam Ct., Warren, Michigan

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*First Contribution

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NEW APPLICANTS: Andy Zerbe, P.O. Box 6206, Montgomery, Ala. 36106
Stephen Barr, Box 305, Nocona, Texas 76255
Johnny Chambers, 3300 Cherry Ave., San Jose, Cal.

DELINQUENT: Brill, Foss, Gambaccini, and Miller.

CHECKLIST: (All checked items apply to you.)

___ Please submit ___ pages of acceptable, non-advertising material by June 1st to meet your membership quota.

___ Please remit $1.00 (or more) to cover mailing expenses.

_x_ Please contribute cover or interior art. Come on, fellas, I hate getting stuck having to do both covers every other issue. It eats into time I haven't got, and, besides, my psychiatrist tells me that drawing is bad on my ego.

___ Please see page 27 of issue #6. Your repro still leaves much to be desired.

* *

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R I C H A R D K Y L E ' S

WONDERWORLD

H O L L Y W O O D A F T E R D A R K

THE RUSTLE of ice, the subdued "pop" of expensive corks, the chime of champagne glasses touching, the still-eyed, apprehensive, inviting glance of an olive-skinned blonde, the white wink of flashbulbs, the rubber-legged lurch of a comic tosspot, the quick, serious voice of a star-struck girl, the drift of laughter through softly lighted, thickly carpeted rooms, the talk of life and art a generation gone, and then once more the stir of ice and the quiet pop of corks and the faint sounds of champagne awakening in a glass and the mingled undertones of talk and laughter ...

No, not an after hours party at some private club on the Strip: the grand opening celebration of Malcolm Willits & Leonard Brown's luxurious Collectors Book Store in Hollywood. And I wouldn't have believed it, either, if I hadn't been there.

When Rick Durell first told me of the store, a lifetime of conditioning said he must be exaggerating. Carpeting on the floor? In the office. A fresh paint job? Halfway up the wall, where the grime of fifty years was sure to take over. Comfortable lighting? Exposed frosted light bulbs, with pull cords that dangle in your face. Handsome book shelves? Apple crates. Champagne? Beer. I'd seen a thousand second-hand book stores that dealt in old science fiction magazines and comic books and pulp heroes and movie stills and all the other collectors' items of the popular arts.

But Rick wasn't exaggerating, and when we arrived at 1717 Wilcox Avenue a few Fridays ago, everything was delivered including the champagne — excellent stuff, and some even better than that.

An early rain had wet the streets, and as we entered the store there was the feel of a later drizzle in the air. It was a good night — and a good place — to be inside with a book or two. In the plush reception room — yep — Rick and I were met by the owners, who were just setting down the champagne and setting up the champagne glasses: we'd come a little earlier than the invitations read so that Rick could arrange a display of some of his prize magazines in a special case upstairs.

Mal and Leonard both turned out to be very pleasant guys, as well as fellow collectors and fans — quite unlike the usual book store operator types, who commonly behave like case histories from obscure textbooks. Mal's a science fiction bug with a collection bigger than mine. Leonard is a Disney comics fan. (Upstairs, in the comic book room, I later saw a framed original page of Disney art, with the editorial notations still on it.)

While Rick was arranging his display, Mal showed me around downstairs. The Collectors has three main rooms, and each has the private club touch. The reception room, deeply carpeted like all the others, contains the movie and film material and the more general collectors' magazines. It was the pulp room, though, that got me, right here.

Near the door were framed original cover paintings by Frank R. Paul, one of great old-time science fiction artists, and Leo Morey, another old-timer — who was rather less great, but often good, and who now does work for Sick. Both paintings were from the early '30s, while I was still studying on Dick and Jane, but they awakened more than a touch of second-hand nostalgia in me, anyway. Astoundings and Amazings and Burroughs items lined the walls, along with Gang-

ster Stories (the first of the really sensational pulps), and Munsey Argosy magazines (with all the great fantastic serials), and Operator 5s (which anticipated the new Total War comic book by thirty years), and a legion of others. I thumbed through titles I'd forgotten about completely, and Mel and I talked over magazines like Miracle Science & Fantasy Stories and Thrill Book -- we both had Miracle's two issues, but not a Thrill Book between us -- and other almost mythical publications of the early days of science fiction.

Then, as new guests began to arrive, I took the winding staircase and a glass of champagne to the comic book room upstairs. At the first landing there were a couple of fine original Paul black-and-whites from Famous Fantastic Mysteries.

Rick's display was almost completed. It was enough to bug out any comic fan's eyes. The first issue of Action Comics, with the first adventure of the world 's first superhero lifting his first automobile? There it was. The first issue of Superman Quarterly? Right next to it. The first "Batman" story? The second? They were there. Right beside the first issue of Batman Comics, the first Whiz with Captain Marvel, the first -- and only -- Special Edition Comics with that great cover of the Captain riding a golden artillery shell, the Life-size Jumbo Comics, the rarest of the Flash Gordons, the first Human Torch, the first Sub-Mariner, the first "Pop-Up" Buck Rogers, the first ... The list would take up the rest of the column.

The quality was so high that there was no space to display such minor items as the first appearance of Robin in Detective, the almost unpublished final issue of ED's Shock (only 200 copies printed), and other, similar, trivia.

And when I turned away from all this, my eyes fell on a huge wooden chest of wide, flat drawers. Inside were Sunday newspaper strips: Alex Raymond's "Flash Gordon" and "Jungle Jim"; Clarence Grey's "Brick Bradford"; e a r l y, beautifully rendered, Phil Davis "Mandrake" pages. Drawer after drawer after drawer of comic after comic after comic. In the shelves against the walls, the back number comic books reached row upon row. And then there were the shelves with the cartoon art publications of the pre-war years. And the page of Disney art.

It wasn't one of Carl Barks's, but Leonard and I talked about his work -- and about Barks himself: he lives in a small town a couple of hours drive from Los Angeles, and Leonard had visited him. He'd watched him as he worked, writing and drawing "Uncle Scrooge" a few panels at a time, first setting the dialogue and sketching a bit of the panel on a scratch pad beside his work desk, before doing the final art. Later in the evening, I was told by a Gold Key artist that Barks is the only Gold Key writer who doesn't have to submit a preliminary script to the editors.

Downstairs again -- for more champagne -- I met America's leading monster magazine editor, who'd just arrived. He was quieter, perhaps, than his public image. But he had the latest issue of his magazine with him. And I met, too, a Judy Garland completist: the only Garland item she doesn't seem to have is Judy Garland herself. Then someone spoke of Malcolm Wheeler-Nicholson's comics, the p r e - decessors of today's DC chain, and a flashbulb went off in the outside room, and there was laughter upstairs.

So the evening went, with conversation about comics and science fiction and pulp magazines and movie stars, and the champagne flowed and flowed -- until, a while after midnight, the last drop fell into someone's glass and trickled down a throat sure to be hoarse from too much talking.

After a final joke photograph, with Mel and Leonard and one of the world 's great unknown men, Rick and I left. It was drizzling a little, and the streets were shiny with reflections. In El Segundo, at Rick's, Ann made ham sandwiches and hot chocolate. And at 3:00 a. m., well fortified with good food and drink and company, I said goodby, and high-shouldered it through the weather to my car. On the freeway, the drizzle became heavier, and drops as big as

grapes beat against the windshield, but I outran the storm through Wilmington, and in Long Beach the streets were almost dry and there was no sign of rain.

It came again, before the morning, though. WW

T H E A L L E Y P O L L, 1 9 6 6

"THE BIGGEST FAILURE of the Alley Poll, as I see it, is that it is relatively uninteresting," remarked Agent X in our April issue. And I quite agree. But I wonder if it is the poll itself that is uninteresting, or the presentation of the poll.

Other awards, big and small, are announced with excitement and ceremony. The Alleys, this time, were not. The nature of comics fandom makes it impractical, of course, to hold a formal dinner, or broadcast ninety minutes of television, or distribute monetary awards of sufficient size to be impressive. And so I think that our best move would be to make the Alley Poll announcement, itself, as interesting and exciting and impressive as it can be: something that all those who like comics would want to own and read, even if they already knew the names of the winners.

Why not an eight-page, photo - offset, announcement, complete with photos and biographies of the winning professional and amateur writers and artists and editors, and drawings of the winning characters?

Other special material could be included — a page or so on the comics of yesteryear, or something of the kind — so that all the major companies, even the losers on the Poll, would be represented.

It could be designed well before the nomination date — so that there'd be no rush or confusion that might make it hurried or sloppy — with ample space left for the text and photographs. Then, after the nominations are in, biographies of the contenders could be prepared, and the illustrative materials gathered. As soon as the winners are known, their copy could be pasted onto the layout sheets in a matter of minutes, and the whole announcement hurried off to the printer. We would probably receive the awards announcement as quickly as we do now — and its impact would be much, much greater.

It'd cost us more, too — in time and work, as well as money. I think it is worth investigating, nonetheless.

And Agent X has a point worth examining, too. WW

T H E S M A R T E S T, S T R O N G E S T, B R A V E S T, H A N D S O M E S T, M O S T T A L E N T E D G E N I U S O N E A R T H

HAVE YOU SEEN the three "new" Doc Savage novels from Bantam? With The Polar Treasure, Brand of the Werewolf, and The Lost Oasis, it makes six of the old pulp yarns that are back in print.

The stories are of a kind almost no one writes any more. And say what you will about Doc, he is a hero, beyond any shadow of a doubt — and almost no one writes those any more, either: James Bond is just a loser in wolf's clothing.

On the balance, the writing — somewhat edited, I think — is not really too bad at all. There is more to good writing than the ability to turn a nice phrase in a way that doesn't jar sensitive ears, something today's practitioners don't often realize. (Unlike most current stuff, the Doc Savages seem to have been written from research, rather than researched after the writing, and this lends an extra touch of credibility to the incredible proceedings. Even the faked parts are almost plausible.)

Today's market is turning again toward heroes. While we're waiting for some of our own, it's nice to have Doc. He could always talk anybody's language. WW

graphic story REVIEW

This will be a regular WONDERWORLD department, reviewing both professional and amateur graphic stories. The sources will vary as my tastes vary. As a matter of policy, however, graphic stories appearing in K-a will not be commented upon: a surgeon — even an abortionist — does not operate on his own family.

FANTASY ILLUSTRATED, of course, is an extraordinary effort in itself: a non-professional graphic story magazine that publishes better stories than most of those in the pro books: "Adam Link's Vengeance," which won the "Best Fan Comic Strip" award in the Alley Poll, would surely have finished high in the professional division, too, if it had been entered there. It is in story technique, however, that FI makes its most important contributions. In its pages, for the first time in almost ten years, we are getting a chance to see that the graphic story is not an illustrated script or an excuse for an artist to draw exciting pictures.

The graphic story is a new entity, a new kind of writing, one that welds words and pictures — each subservient to the whole — into the most complex hieroglyphics possible, and then tells a story with them. It is potentially the greatest new art-form of our half-century. Its limitations are those of quality, alone. But quality can only be obtained when the shape and size, the grammar of the medium, is understood and used. In Fantasy Illustrated, Spicer is attempting this, and he has accomplished much.

"March 25th," in FI 3, drawn by Bob Overstreet, original story by Ken Pinnerty, with breakdown by Bill Spicer, is rude and awkward, many of the story devices tend to mislead the reader improperly, the plot is not especially new or good — but the overall accomplishment is enormous. Time is expanded and contracted. Ideas and emotions are conveyed in words and pictures, meaningless in themselves. And when words are unneeded, they are eliminated. In the end, it tells its highly subjective story in its own unique terms — not always successfully, but always honestly.

A photographed play is not a motion picture and the first motion pictures were not art. The photographed plays were less offensive to the theater-trained tastes of the upper-class audiences of the early silent era, and were more well - received critically, but today no one looks at them — they look at those crude films that attempted something new and managed to get a piece of the truth while they were at it.

As the motion picture is a director's medium, the graphic story is an editor's. The film director gives meaning and emphasis to a screenplay through his control of the camera and the performers. The graphic story editor gives shape and substance to a script through his control of breakdown, the picture-by-picture interpretation and exposition of the story. Life is not what happens, it is the significance of the happening. Breakdown, by focusing upon one image, introducing another, "throwing away" another, and repeating the next, acts as the motion picture acts, forcing us to see what it chooses us to see, in the way it chooses that we see it — and feel it.

But to make us feel intensely and see deeply, breakdown must be capable, too, of subtlety, of indirect statement. For ten years now, since Harvey Kurtzman left his editorial post at EC and Bernard Krigstein turned away from the graphic story completely, there has been no major development of the field. Spicer's work on "March 25th" (and in the "lightning sequence" in the accompanying Tarzan story, "The End of Bukawai") shows us significant developments.

It shows us part of the future of the graphic story, as well.

: :

"What is red, yellow and blue, has three legs, two heads, and flies — and can't get off the ground?"

: :

GENTLEMEN, I HAVE had it with Julius Schwartz and his "New Look," "Good Look," Batman. Far from improving the series, editor Schwartz and artist Carmine Infantino and writer Gardner F. Fox, and all their associates, have brought the greatest comic book character of them all to the lowest level of his long career. In the beginning, it looked as though Schwartz might pull it off through sheer trial and error, but now — with these last few issues of Batman and Detective Comics at hand — it's clear the experiment is a total failure. The Batman of the '40s and '50s is gone, probably never to return.

He has left behind him one of the most inept impersonators of our time, a p r o f i l e - y wretch, with a delicate-looking chin, an incredibly long neck, a "utility belt" deep sea divers would be more comfortable in, and a yellow spot right over his heart. This new man (variously known as "The Masked Manhunter" and "The Cowled Crusader") runs around like a fat Flash and fights like a ballet dancer. The old Batman fought criminals, the new one fights half-baked scientists and their two-bit attempts to turn a dishonest sabbatical dime, second-rate second story men, ivy league Comic Code Frankensteins and their maladroit Monsters, and old ladies on broomsticks. The old Batman worried about nothing, the new one worries about everything. And well he should: even his costume and his car betray him. Any day now, we can expect Robin to sell him out. His editor already has.

Why? What was wrong with the old formula? The square-jawed, deep-chested, crime fighting adventurer? Yeah, I guess he didn't look real. He looked impossible, like Burt Lancaster. Robin, his sturdy and resourceful companion? Sure, the kids really dig the current Freddy Bartholomew type. Bizzare villians? I mean, who can get excited about the Joker — what we need are jokers. The roaring, massive, Batmobile? Contributed to the smog problem, I know, and the new one is foot powered, so it's a lot healthier. But still, I liked the old formula. And it sold Batman stories for twenty-five years. When it was well done, it sold a heck of a lot of 'em.

The new formula is as full of pointless tricks as a gang of cardsharps at a poorhouse. And in the long run, I'll bet the rake-off will be about as good, too.

: :

"The Son of Vulcan."

: :

"CREEPY IS DEAD," said the driver for my local magazine distributor, talking about sales along his route.

Ten years ago, we said our goodbye to gore, and to the belief that every man's a loner (except the guy who's got his or who knows where the body's buried) and to the belief that the meek shall inherit the earth, six feet down. For a few years there, it looked like we might go back for a visit, sure enough. But we didn't and now — these last three or four years — we've caught sight of something better than bitterness and hatred and cruelty and torture and all the other aspects of human perversity that we loved so much. They're still around, of course. They always are. But we don't enjoy them any more. Not abnormally often, anyway.

Evidently, James Warren, who publishes Famous Monsters of Filmland, too, figures a monster's a monster, no matter how you slice it, and if his movie monsters are turning a buck, why then Creepy's monsters ought to really move. But the movie monsters and the model kit jobs are a different breed, ones that the kids control, not ones that control the kids.

And that's a creep of a different color.

I N S I D E C A P A - A L P H A

EACH MONTH, the membership of Capa-Alpha grows larger. And each issue of K-a seems thicker and more diverse than the one before. K-a 7 gave us comics comment and opinion, a serial spy novel, an essay on story writing, information about tape recorders, humor, our first graphic story, an analysis of the Alley Poll for '64, bibliographical information on comic books and comic strips and monster magazines, as well as two cover illustrations, a few interior decorations, and probably a dozen more unclassified items. All in all, the membership contributed 88 pages -- more than most professional magazines publish each issue (exclusive of their advertising content); and the actual wordage count was probably on a level with many newsstand publications.

And we still have places for 15 or 20 new contributors.

But K-a 's healthy growth requires more than an increase in quantity and variety. Our standards of quality must be maintained, too.

::

TO ENCOURAGE excellence and discourage mediocrity, we need an efficient -- and objective -- way to indicate critical approval or disapproval of members' contributions. At this moment, in fact, we can't even ask as a group for more-of-the-same of something we really like.

True, each of us, in our seperate columns, can praise or damn the work of our fellows. Generally, however, large samples of opinion are needed before criticism can be of value. Isolated comments, sweet or bitter, are not of too much help -- and, in small, personal groups like ours, may injure friendships.

I'd like to know if WONDERWORLD is liked or disliked by you -- not the individual you, but the collective you. I'd like to know if the collective you prefers this column to the last one, or to the one before. If I knew, I could plan WONDERWORLD with your tastes in mind, and -- perhaps -- offer you a better column.

So, I'm suggesting a new K-a department, a sort of monthly Alley Poll of the top ten K-a features.

Voting would be easy enough, and voluntary, not mandatory. Each month we'd list our ten favorites on a post card, and send it to the Central Mailer, who'd wrestle with the arithmetic, and publish the results in the next issue.

In return, we'd get a good idea of where we stand with the rest of you -- and that, I think, would tend to promote excellence as well as greater contributor interest.

After all, who wants to end up in the second division without knowing it? And who wouldn't like to know when he's finished first?

Any of our members, doing his best, could make the top ten -- or the top one -- and no member (I suspect) is so much better than the rest of us that he would always finish in the money.

Are you interested?

::

ANOTHER WAY to encourage quality -- and to attract outstanding new contributors, as well -- is available to us.

Virtually all the articles, data, and amateur comic strips published in fandom are uncopyrighted. They are in the Public Domain, where anyone who wants, amateur or professional, can reprint them or edit them in any way he chooses without compensation to their creators.

Capa-Alpha, unlike other amateur press associations, publishes all its members' contributions under a single cover. K-a, then, can be copyrighted for $4.00 an issue, rather than $4.00 a contribution. With our present membership, this would cost us an additional $1.50 a year; with a full complement of members -- which we are reaching toward -- it'd come to less than a dollar; less than a dime an issue.

For that dime, I believe we could buy first look at the best new comic strips in fandom and the finest new articles and stories -- as well as protect our own special efforts.

What do you say? WW

AGENT X-AECCTCHAS IDCIWS REPORTING REPORT #8

Probably the biggest news in the comics business this month is that Gold Key's Fred Fredericks is going to take over the art on the the Mandrake the Magician newspaper strip beginning in late spring. It's a nice break for Fred, who deserves it, and an even better break (according to his editors at Gold Key) for the strip. Fred has done the DANIEL BOONE books most recently, and has turned out all but the first MUNSTERS. He did MISTER ED when it was going strong, and he has contributed to both BORIS KARLOFF and TWILIGHT ZONE. On top of that, he is considered one of the best writers in the business. He wrote nearly all the BULLWINKLE books, and he wrote his own MISTER ED material, while at the same time writing all the Terrytoon books, including MIGHTY MOUSE. He has also written all the MUNSTER comics, and will continue with that as far as I know. King Features and Lee Falk were said to be mightily impressed by the quality and variety of the material he submitted, but the thing that clinched it was supposed to be the Gold Key comic, FIRST MEN IN SPACE, which Fred drew so well. Incidentally, Fred is a fan of the old comics, and reads the fanzines. If he approves it, I'll release his address, so that you can send him complimentary copies of your fanzines.

Don Thompson reports the results of the National Cartoonists Society's annual Reubens Awards Poll. The winners this year (i.e. for 1964) are:

SPORTS CARTOONS: Willard Mullin
HUMOR STRIP: Frank O'Neal, Short Ribs
STORY STRIP: Hal Foster, Prince Valiant
ADVERTISING & ILLUSTRATION: Dick Hodgins Jr.
COMIC BOOKS: Paul Fung (Unknown to me.)
MAGAZINE GAG CARTOONS: Eldon Dedini
SYNDICATED PANELS: George Lichty, Grin & Bear It
EDITORIAL CARTOONS: John Fischetti

And, finally,

BEST CARTOONIST OF THE YEAR: Charles M. Schultz, Peanuts.

Mr. Schultz is the first artist to win this honor a second time. He first won the Reuben as "Best Cartoonist of 1955."

Bill Harris informs me that he has left Gold Key, as of the first of May, to join the promotion staff of THE NEW YORK TIMES. It was an opportunity that Bill just couldn't resist. Bill began his career at Western in promotion work; then moved in as an editor when Gold Key was established. Bill has been a good friend of Fandom, and I'm sure we all wish him the very best. He continues to be interested in Comics Fandom and would enjoy receiving our fanzines. His home address is: Central Blvd., Oakdale, N.Y.

That most controversial of organizations, The Comics Magazine Association of America, which administers the Comics Code, sent me its "Bulletin to Members" for April 28, 1965. They did this, not because I am a member, I assure you, but because I had ex-

pressed concern over their policy regarding pen-pal lists. Their communique was headlined "DENNIS THE MENACE ELIMINATES PEN-PAL LISTS." It read:

"Following the suggestion in our special communication to members dated March 3, 1965, Dennis the Menace will no longer publish pen-pal lists. The following is an excerpt from a notice that will appear in the forthcoming issue:

SORRY--NO MORE PEN-PAL LISTS

We regret to announce that we will no longer list the names and addresses of readers wanting pen-pals. This is on the recommendation of the C.M.A.A.

The reason for this is that there are some strange people who get a kick out of writing nasty, unpleasant letters, and they might write to anyone listed in our books.

This is against the U.S. Post Office laws, of course, but the only way we can prevent it happening to our readers is by not printing your names and addresses. It is too bad that a few such people must spoil things for so many.

"As an alternative, Dennis will print a coupon directed to the People-to-People program, which arranges correspondence between youngsters over 14 living in this country and youngsters in foreign countries."

The C.M.A.A.'s response to the problem of smut mailings to youngsters was entirely predictable. There was no effort at all to gather reliable information to evaluate the charges of a few scandle-sheet writers, no effort to see whether or not the pen-pal lists in comics were, in fact, being misused, only a run-scared posture and the establishment of a new taboo. A failure to face the facts and defend the truth when it needs defending can only leave one's worst side exposed. As Nick Fury might say, FACE FRONT, MR. DARVIN!! Moral cowardice is unbecoming, even in the Director of a Bronze-Age institution. And let no one mistake it, the C.C.A. is strictly a throw-back to the dawn of civilization when the only morality was a taboo-morality, and very parochial at that. Its function: to protect the society from external threat and internal growth that might upset the status quo. While I'll defend the Code of 1955 as a not-altogether unwarranted response to external attack, especially in the McCarthy era, I will not condone a similar response today. Thank heavens, we are no longer in the McCarthy era--though, admittedly, we must be watchful least the serpent leave its cave again. (It is not dead, I am aware!) It is time today to move ahead into the moral enlightenment of the Iron Age. Replace taboos by responsible and necessarily free inquiry. If someone makes a claim about the comics, let him stand ready to defend his position with the coolest logic and the best empirical evidence. The C.M.A.A. ought to be the first to strike a blow against yellow journalism. Instead, it retreats!

[illegible] C.M.A.A. also [illegible] that it plans to hold [illegible] its next [illegible] it at the annual convention of the Graphic Arts Institute in [illegible]. Any [illegible] interested in this would still [illegible] to do their own good, [illegible] of those C.M.A.A. [illegible] believe the C.M.A.A. should be [illegible] its meetings at comic fan conventions. An [illegible] Academy that does after all represent [illegible] do ought to be mutually [illegible] (and is), equally responsible [illegible] their hands in the sand with respect to the [illegible] which does have the potentiality at least of serving [illegible] functions besides administering and protecting the Comics Code. One such function, to which even the C.M.A.A. is committed, is to develop new outlets for marketing comics and promote comics throughout the industry. I think this is a general goal to which the Academy could subscribe, without necessarily agreeing with the C.M.A.A. on the best means of achieving this goal.

If anyone is interested in obtaining any of the Leon and Cupples comic books of fifty years ago, send me a self-addressed [illegible] envelope and I'll refer you to any number of willing sellers. One individual, a dealer in theater posters and the like, has a number of [illegible] Jr., THRILLING & FAMOUS, and other books circa 1940 for sale at $4.50 each. His name is: P.M. McClintock, Box 891, Franklin, Pa.

[illegible] in the light of our continuing debate on the [illegible] and art in comic strips to see Otto Binder's [illegible] in the latest issue of VOICE OF COMICDOM. I think he [illegible] has come--probably intentionally--but there are some [illegible] facts in his presentation for anyone who rates art more important than text. Perhaps the following figures, which I understand are current, might give us all more pause for thought. DC pays a minimum of $[illegible].00 per page for scripts, and $20.00 per page for finished art. I understand that CREEPY, where Archie Goodwin has just taken over as editor, pays $35.00 per page for art. These figures probably reflect only the lower end of the scale, since they came from free-lance writers and artists, not established pros. Someone may even have more reliable information. Nevertheless, I think they are accurate enough to reflect the fact that an artist better be fast if he hopes to make money in the comics business, whereas a writer can earn money just about as fast as he can pound out sellable plot synopses on a typewriter. Looking at BLUE BEETLE, FLY-MAN, the now-defunct Torch-Thing series, HERBIE, and the METAL MEN, I'm painfully aware that one doesn't even have to be a good writer to make money. This makes me wonder why Kubert, Anderson, Infantino, and yes, Premiani (who I think is good), all of whom can write I know for a fact, don't do as Manning does and write as well as draw. Having to follow strictly someone else's scripts all the time would surely frustrate me if I were an artist--especially when so many of the scripts are just plain bad! It's a puzzlement.

expect to hear. Here's some of the dope.

Site: EMBASY HOTEL, 111 Cadillac Sq., Detroit
Rooms: $7-10* Singles
$10-13* Doubles
$11-14* Twin
*Higher priced rooms are air-conditioned
Date: Weekend of July 24-25
Convention opens 10 A.M. Saturday
Membership: $2.00 -- Send to:
Shel Dorf, 16808 Manor, Detroit 48221
Program to include:
2 Classic Films
Phantom of the Opera (silent film)
Flash Gordon (the Mars epic)
Doorprizes, including
Original art from Gold Key favorites
Exhibitions
Film making, comics, fantasy
Guest Speakers representing
The Comics
The Films
Fantasy Literature
Auctions and Sales
Dozens of Dealers
Thousands of Rare Items
BEST OF ALL -- IT'S INFORMAL
Come as you are! (No costumes allowed!)

now while I'm ahead.

this movement, which seems to center in Paris but radiates to both Italy and Spain. If it indeed does have the intellectual support it appears to have, I hope we can import the whole movement into this country. Anyway I'm going to spend the summer brushing up on my French and Spanish A number of very scholarly articles on Pogo, Flash Gordon, Superman, Red Ryder, Burne Hogarth, and others have appeared in the last several years in Europe.

I call your attention to Bob Jennings' new mimeographing service. If at present you are relying on me to do your duplicating, I wish you'd try at least to make use of Bob's service instead. It seems quite reasonable. He's asking 4¢ per printed page plus costs: 500 sheets cost $1.85; ink is 75¢ per 2000 pages; the postage is fourth class. All you need do is send him the typed mimeo stencils (Gelatin variety) with payment as near as you can figure it. You will have to send an even number of masters, since I can not utilize blank pages on mimeo paper. I'll be happy to continue to receive cover and interior art on masters, especially where the work is in color. If you can save me time by switching to Bob's service, I would be most grateful. Where it is not possible (say, in the case of the fanzines), we can continue as in the past.

In this issue is a second though more comprehensive checklist to BRAVE & BOLD and SHOWCASE. To avoid this sort of duplication in the future, I suggest that before you embark on the research for such a compilation you announce your intentions in your regular column. It doesn't pay to promise to produce for such and such an issue--one almost never makes it--but it would alert any others who are contemplating the same project. I know that recently Raymond Miller has been shot down twice: once on a Batman article and then on a Blue Gordon piece. He's grown so desparate that he's even decided to burden us all with a complete, hand-printed listing of the issues and dates of every comic in his pre-1946 collection. I'm trying to talk him out of this. Surely he can find some topic that hasn't and won't be covered in the next few months. I could suggest a few. How about a study of the Hop Harrigan strip? It had a well-developed cast of characters, and ran as a serial for some time. I have a complete story (20 episodes, if I remember correctly) of the Australian Hop Harrigan, and with some proper assurances, I'd loan these tapes out so that a comparison could be make between the comic strip and the radio show. (It is my understanding that the Australians used the American scripts with very little modification. The locale of the story I have on tape is Canada.) Another possibility: A study of one of the really great newspaper strips, like ON STAGE. I have just reread the entire strip since its introduction and I'm convinced that it is one of the things I intend to microfilm this summer. I already have the first three dozen Sunday strips on film, and they work out just fine. Any strip collector that doesn't clip Mary Perkins, On Stage is making a big mistake in my book. The continuity as well as the art are the very best. As a final possibility how about an analysis of the Buck Rogers strip? Surely with Ed Aprill's reprints and my microfilm of the first 5 BUCK ROGERS comics (I also have a copy of the sixth issue.) one can study the strip itself carefully. I also know that Eugene Seger (THE Buck Rogers collector) would be delighted to be interviewed about his hero. So there you go, Raymond, three alternatives to the listing you threaten us with.

Since the postage costs have risen with the number of pages, assessments for mailing expenses in CAPA-alpha will be more frequent. If you don't want to be bothered quite so often, you may increase the size of your deposit to $2 or $3 if you like. I'll still notify you when the money runs out.

For the record, the feature article on Shel Dorf and his Dick Tracy collection appeared in the magazine DETROIT which goes out with the DETROIT FREE PRESS on Sundays. It was a 3-page article cover-featuring a composite picture showing Shel meeting Dick Tracy. It was the April 28th issue. The article was highly plagiaristic, a not uncommon journalistic trait.

I'm keeping what records I can of the appearance of articles on fans. The number I have positive knowledge of now exceeds four dozen. If any one else has data on recent articles, I'd appreciate having it. I'd like to know title of periodical, date, city and state, and the names of fans mentioned or other identification of the article. A clipping of the article itself would be even more appreciated. And before I move on to something else, I should refer you to the Mike Wallace radio show. A couple of fans will be interviewed and I expect the Detroit Triple Fan Fair to get a **big plug. We'll see.**

Unless there is strong objection, I'd like to meet the Thompson's complaint regarding rule 19 of the By-laws by relaxing the ruling to allow a maximum of 12 bonus credits per quarter rather than 6. I feel some maximum is in order for the following reason: There are not going to be enough copies of back issues to satisfy all the demands of new members. By requiring new members to earn their bonus credit over a longer period, it will, I hope, encourage more thoughtful contributions rather than something hurried off just to accumulate bonus credit and acquire all back issues at once. It will also give those members who come in a year or two from now some chance to pick up one of the early issues. I have no personal desire to hang onto these early issues; they are terrible space consumers; however, I want to see that they are distributed to the most deserving of our new members with favoritism to none. There can be no guarantee to new members that they will get all **back issues, even by 1970.**

This reminds me of an idea I'd like to try this summer: A K-a Annual. This would carry essentially only reprints of the best features that have appeared in K-a over the past year. I think we could shoot for a print run of 250. Copies would be sold to fans and revenue raised from the sale could be applied to the mailing expenses of those members who contribute to the Annual. Any member who wanted to contribute would publish (i.e. republish) his own material for the Annual. Nothing would be used without the contributing member's approval, and I would want to exercise editorial control to the extent of excluding sub-standard material. If enough of you are agreeable, let's set a tentative deadline--say, July 10th to allow time to assemble and distribute the copies at the conventions in Detroit and New York. Price, of course, will be determined by the size of the zine. If you are interested, drop me a line and let me know exactly what you will contribute. Once again I refer "dupper-less" members to Bob Jennings. Me, I'm gonna be busy microfilming and swimming this summer, and I have no desire to be squeezing 250 copies out of my antique dupper, while **it's 110 degrees in the shade.**

AGENT X SIGNING OFF

OPERATION SHIELD

By Paul E. Kostander

A naturalised Englishman of White Russian parentage, Thomas Bylay was a born telepercept with the ability to sense objects within a fifty yard radius. An agent for NATO's Special Trans-Atlantic Security Executive, he was now in Paris acting as bait to lure segments of the local Soviet KGB network into exposure. After disposing of two midnight attackers in his hotel room, he felt a third man at the door just before it opened blindingly...

Bylay stood partially crouched, balanced perfectly in a knife-fighter's stance, switchblade in his left hand, useless - but impressive - Colt in his right. Dazzled by the sudden light he was able to do a most convincing job of looking blinded as his teleperception ran over the new visitor. Armed...only slightly tensed...not ready to go for his gun... Friend? Possibly; even so, Bylay cursed himself as nine kinds of a fool for not having kept a better mental watch during the fight.

" Lord! You look a dangerous one, now. Mr. Carlson, I believe. "

The British accents were warming, but Bylay didn't let himself be lulled as he blinked rapidly to clear his vision of the flashing purple and green blotting it.

" Perhaps I am. Why, do I know you? "

" You might be a relation to a cousin of mine in New Amsterdam. "

" More likely in Kingston. " The agent straightened and looked relieved. " Glad to have you around. Close the door and turn on the lights. I'd appreciate a cigarette if you have one on you. "

" Players? Better for your health. "

This time Bylay snapped his knife shut and put down the useless Colt with its sabotaged firing pin. Gesturing at the ceiling and walls he tapped his ear significantly.

The other agent caught the cue and nodded. " he had a breakthrough with Carteau and I was sent over to brief you. I heard the tail of what must have been a nice romp. I see you stayed fairly whole, though. Can't say as much for that one. "

" No, he's bleeding like a stuck steer, isn't he? Best to bandage him - get the medical kit in the W.C. while I hold down a pressure point. " As he talked, Bylay indicated the terrace and the nylon line faintly visible as dangling from the balcony above.

The other nodded. " Simons is the name, by the way. " He began to run in place, his footfalls completely drowning the thick Russian padded steps outside.

Tugging the line to test it, Bylay wrapped himself around it in approved style and started up. Fortunately the Parisian summer made his light pajamas perfectly suited to the warm night air, otherwise he probably would have frozen. With his knife closed and cummerbund between his teeth he couldn't help thinking alternately of His Majesty's honored servant Henry Morgan and some of his own Cossack ancestors. He didn't want that to keep him from maintaining a sharp mental eye on his surroundings, though. He felt before he heard Simons stop running and head for the terrace, gun coming out.

" All right, Carlson, hold - " The other began, aiming squarely at the dangling STASE man.

Bylay lashed his body violently to one side, swinging in an erratic pendulum motion. A bullet sang past him, then he hit the balcony [illegible] with a jolt, throwing himself to one side as Simons hand tensed for another shot. He got his knife out and open almost as the bullet snapped [illegible] barely a foot away. He flipped the blade for the other agent's midsection, then lunged after it into the room, falling to one side to avoid a third shot.

" Damn! " Trying to aim, Simons hadn't been able to move fast enough and the knife caught him in the side, grazing his ribs painfully. Cursing and off balance, his next shot was ill aimed and too late.

Bylay was already in and on the floor, grabbing without looking at it the knife laying near one of his unconscious [illegible]. This time he caught his target

squarely in the stomach, the blade plunging in up to the hilt. He couldn't recall the bullet he felt crack off even as he threw the knife, though, and the slug tore into his chest at a dangerous angle to chip bone and lodge in his shoulder blade.

Fair exchange, he thought dryly as he got up, pain already beginning to build in his right side. He had hit Simons in an incapacitating, if not mortal, region, while he himself wasn't going to be in very good shape for a while with a hole surgically neatly only millimeters from his lung.

The other agent, undoubtedly KGB, was on his knees in doubled agony trying to claw for his gun. Bylay finished the job by kicking him in the neck with the side of his foot, and regretted it immediately. His wound was beginning to bleed and the kick hadn't helped sooth it. Muttering, he stuffed the handkerchief from his rear hip pocket over the hole. It had been a high-velocity 7.6 slug, fortunately, and had gone through without much damage other than the simple hole until he could get the wound properly attended to, though, the loss of blood and constant danger of the lung tearing along several inches of tunneled flesh would be inconvenient - as well as most damnably painful.

He retrieved his knife and went over to the telephone. Taking precious minutes to work through the switchboard girl, he finally got to pay phone agent that was his immediate contact. " Expedite, a houseparty for one lost lamb pierced by the arrows of outrageous fortune. "

The other STASE man would relay the message - a transparent enough code, but one unlikely to be duplicated by opposition agents. And speaking of them, he hoped the Simons one wouldn't be dying any too soon; how he had gotten a beam given the proper recognition phrases to be used exclusively in this operation would make a fascinating story for the interrogationists of Bureau Three, Laboratory.

He staggered into the bedroom, doing his best not to move his right side more than necessary, and kept his perception out to the full. He had seen, assuming the KGB monitor above all the while, now he took in the entire scene, began to, again to avoid the overloading of his consciousness that would occur if he tried to apprehend everything at once.

Quiet...tranquility on the streets and in most hotel rooms. A few guests were still awake - lovers, a pair of card players, a reader, two drinkers, and the one overhead. There seemed to be few reinforcements, and Bylay concentrated on the KGB man as he did his best to tape a pad of gauze over the wound.

The monitor had all but torn the spool of tape off his recorder and had only hasty preparations to run. As a parting gesture, he was taping what probably was a thermite bomb to his equipment. The STASE agent below finished his job just as the other patted the recorder and bugging apparatus lovingly, set it on the floor, and headed for the door.

Bylay could guess what would happen in a few minutes, or even seconds. As unhurriedly as possible, and doing his bullet hole no good, he tossed the Colt and knife into his briefcase armory. The bloody thing weighed fifteen pounds or so now, but he'd rather take his chances carrying it than leave it behind. Pulling on an overcoat he slipped his bare feet into shoes and was ready to leave. He was almost in the hall when the bomb upstairs exploded, fusing the recording and monitoring equipment as well as scattering white hot metal all over the room. The rug blazed instantly, followed by the light, airy summer drapes.

Nothing like a good fire for confusion, Bylay reflected as he walked over to the elevators, pausing only to set the fire alarm clanging. The entire French civic unit of the KGB could make an escape without STASE picking up a trail on one of them in the chaos that was soon to follow. There was one notable exception, of course.

The telepercept still had the man from upstairs in mental focus as the fellow rode an elevator down to the second floor. Bylay calmly followed him down in the other shaft's car while a panicked night manager below rang furiously for one of the two. As he hit the right floor, the agent held the door closed till his quarry had knocked and entered the room with the two car players so casually dismissed before.

He kicked his briefcase out into the hall and fairly staggered after it, not voluntarily this time. He almost fell from the pain that was eating away, but straightened and tried to ignor it like the STASE yoga instructor so enthusiastically advised. Far, far easier said than done...

Keeping his torso stiff and bending only at the knees, the White Russian pulled his silenced Radom out of the briefcase. Methodically, using his right arm as little as possible, he replaced the defective firing pin with a fresh, good one. Fine...now if only no one would come along and see him standing there with the gun, he'd be fine until the KGB men decided to leave. Even with his right hand propped on his left, Bylay could shoot well enough to discourage them.

They seemed in no hurry, however, evidently bent on waiting for the firemen to arrive and cause even more confusion before leaving. Their getaway would be quiet, nothing spectacular - or so it was planned. All guns went into the false bottom of a grip. One slight, broad-shouldered athletic type took the tape and slipped it into his back pocket. They were all careful to arrange themselves to look hastily dressed to blend in with the crowd that had already begun jamming into the elevators on the upper floors. The downstairs would be a wild, milling mass soon, perfect for their purposes.

The monitor even changed his shirt for a pajama top. Bylay felt reassured to be dealing with true professionals; they were more predictable xx than easily excitable amateurs. While the elite did tend towards the dangerously imaginative and unconventional, The System of both East and West managed to grind out basically uniform products more than impassioned improvisationalists. They were also coldly sober individuals who didn't mar the serenity of operations with unnecessary and futile gunplay; they'd rather be caught and live than be shot and die.

Bylay found himself wishing he was one, instead of an idiot who'd jeopardize his life to stand gun-in-hand waiting for three KGB men while blood was slowly soaking and staining his chest. He felt like coughing to relieve the pressure throbbing on his right side and fought it off.

Extending his perception he felt three armed men, hopefully STASE agents, troop in. Not bad time, really; about ten minutes from the call to the arrival. Bylay felt glad that no one had decided to give him any trouble, or he'd probably be dead or uncomfortably close to it...or closer to it than he felt at the moment.

The agents were able to grab an elevator unloading hurredly evacuated guests. Over the protests of a bellboy, two went up while the third remained behind, watching the lobby as best he could while swearing at the bothersome staff.

The telepercept's attention snapped back abruptly. The KGB men were now making their move, the faint sound of fire engines audible even in the hall. The first one started out into the hall, the pair with the suitcase and tape waiting behind. Bylay calmly shot the fellow in the leg almost as soon as he was seen. He had meant to shatter the thigh bone, but was quite happy to only graze it and tear a tendon or x two. It dropped the agent and made the rest slam the door, jumping back. To add emphasis, the White Russian let a second bullet splinter the paneling.

The man on the hall carpet had flattened himself and frozen, not about to court another slug. Unarmed, vulnerable, he wasn't about to be heroic. With the others bottled in...

Bottled in, the devil!

The telepercept could sense that the operative with the tape reel was going to try dropping out onto the pavement from the window, a short thirteen or so feet. His partner would undoubtedly follow, and Bylay would have to -

Or would he? What earthly good would it do to push himself to the point of vulnerability and serious injury? The tape was scarcely that important - the number of a Paris pay phone, a mayday code phrase changed periodically anyway, Bylay's voice in affected Mayfair English and slurred French. The pair would be more valuable by far if some alert STASE agent outside followed them -- and the agent hoped sincerely that at least one of the sets of armed men parked around the area was on his side.

Feeling again as if he wanted to cough, Bylay relaxed and settled back, waiting patiently for re-enforcements to filter up...

" We haven't had quite as much action in so short a time since - no, you wouldn't know about that. " Bylay's Paris case officer frowned. " I'm not at all sure that I like it, either. You wound up our end of Operation Ishfaak well enough, and we got three men out of four for interrogation that night at the hotel. We also got at least one lead to the rest of the organization by trailing these two, even though they

slipped away after contacting the lottery man. Still, I wonder if it was worth it.

" We've strained our relations with the Surete and Paris police considerably - and France already takes a hostile view to ADO and its organizations. As well, " L'Avante continued, " I lost one good man who they took to simply learn that useless recognition code, and had several wounded in that action with Carteau's men. The run of things was very placid until now, with subtle intelligence gleaning considerable data. Now, things get tough, both with France and the opposition. "

" I'm sorry to upset your field of operations, however Six sent me here, and I am in the espionage seeon of One. We tend towards the violent in my divisions we're paid, trained, and told to be. " Bylay wasn't in a particularly good mood since, recovering from surgery and his wound. " As for results - I'll be flat on my back for two months, ogling starched London nurses, reading thrillers with untarnishable heroes, and generally vegitating. "

L'Avante smiled thinly. " You do have your own field and orders, true. Six wanted quick results on Carteau and the rest - and they got them, bloodily enough. I'll snarl at my superiors, not you. I am sorry about the wound too. "

" So am I, believe me. They tell me I'll survive, though. "

" I hope our Paris operations do. Now, I thought you might like to know that while you've been so industriously occupied our - or, rather, your men in Algeria have secured the bomb material from Carteau's airplane. They pulled a commando raid or something similar, with paratrooping and all the trimmings. There remains the problem of getting the uranium and such out of Algeria without the government seizing it, but that should be accomplished easily enough. " He tossed a folder on Bylay's bed. " Here, read about it in detail, instead of those Americanized Bruce thrillers. "

" Thanks, I appreciate it. " The agent smiled crookedly but smiled nonetheless. " When will I be able to leave here, incidentally. "

" You should be ready in two weeks, they tell me. You'll be put on a military plane and arrive in a London army hospital. "

" With reveille, xxx parade ground noises, and WRAC nurses; charming. "

" I imagine, " L'Avante's eyes looked smugly satisfied. " Your luggage, the bags you came in with, have already been sent on back. You'll be issued a new briefcase on release from the hospital, and as we don't have any of your own guns, the knife will be all you'll be taking back. "

" I'd like to keep the Radom. It makes a nice alternate to the Magnum - not as big, but with punch and serviceable. " Bylay looked interested in life again.

" Mmmm... London should be in a generous mood. I'll arrange to have it sent along, then, and charged to London's account. Since we pinned this one up in some action with the opposition, we lose nothing, and we should be able to get at least a Spanish Star - possibly two, considering the value of East European guns of modern make. Fortunately, thanks to you we have more than enough opposition weapons on hand for our cover purposes. "

" We like to make our operations as profitable as possible. " The agent extended his hand. " Thank you, I appreciate this. "

" Bloodthirsty fellow, aren't you? " [illegible]

" I like to make my work part of my life - I collect guns in my civilian life. It gives me an excuse to wear a shoulder holster around privately, for one thing. " He almost laughed, then winced and continued. " It keeps me above suspicion - no professional would be so crassly obvious, eh? "

" Ingenious, though the number of gun-carrying agents able to play KGB men convincingly must be decreasing. I'd keep a watch for a counter espionage team. You One men may be violent and bothersome, but we need you. " L'Avante admitted.

" Why do you think I carry the gun off duty? I'm glad I'm of use, though. I'd die of bored frustration otherwise. " Bylay said in perfect seriousness inwardly, as grimly humorous as he made himself seem on the surface. His tele-perception brought the surrounding infirmary area into sharp relief and he wondered, for the - how many was it now? - time just what he would have done otherwise...

THE END of "OPERATION ISRAEL"

If you liked Bylay in K-Alpha, watch for him in [illegible] to come from Paul Meslander - and don't neglect Jedtak while you wait - [illegible] In envelope only

The Comics Code: Tales of the Stifled

As was pointed out in "A Modest Proposal", the Comics Code was created to meet the problem of low-grade sensationalism infecting the industry. An excellent illustration is the recent Tales of the Incredible EC reprints, courtesy of Ballentine. There you find beautifully illustrated, skillfully written, and finely plotted pieces like "The Precious Years" and "Judgement Day" nuzzled against equally beautiful and skillful lumps of artless sensation - "50 Girls 50" and "Spawn of Mars" being but two. The former pair show the comics medium at its finest; the latter...? The Code was created to try and promote the good by at least removing the possibility of escape into the bad.

What is the Comics Code, though - and, moreover, what does the administrative Code Authority do with it? It's far easier to see an answer to the second question than the first. While almost any fan has access to and acquaintance with the best of the comics field, as is produced as faithfully under Code sanction as without, it is far harder to find a copy of the Code itself - though the CMAA at 300 Park Avenue South, New York 10, N.Y., sends a booklet containing it free on request.

This is the Comics Code - minus only the section on advertising:

CODE FOR EDITORIAL MATTER - General Standards, Part A

1) Crimes shall never be presented in such a way as to create sympathy for the criminal, to promote distrust of the forces of law and justice, or to inspire others with a desire to imitate criminals.

2) No comics shall explicitly present the unique details and methods of a crime.

3) Policemen, judges, government officials and respected institutions shall never be presented in such a way as to create disrespect for established authority.

4) If crime is depicted it shall be as a sordid and unpleasant activity.

5) Criminals shall not be presented so as to be rendered glamorous or to occupy a position which creates a desire for emulation.

6) In every instance good shall triumph over evil and the criminal punished for his misdeeds.

7) Scenes of excessive violence shall be prohibited. Scenes of brutal torture, excessive and unnecessary knife and gun play, physical agony, gory and gruesome crime shall be eliminated.

8) No unique or unusual methods of concealing weapons shall be shown.

9) Instances of law enforcement officers dying as a result of a criminal's activities should be discouraged.

10) The crime of kidnapping shall never be portrayed in any detail, nor shall any profit accrue to the abductor or kidnapper. The criminal or the kidnapper must be punished in every case.

11) The letters of the word "crime" on a comics magazine cover shall never be appreciably greater in dimension than the other words contained in the title. The word "crime" shall never appear alone on a cover.

12) Restraint in the use of the word "crime" in titles or sub-titles shall be exercised.

((Note particularly that provision 7 bans excessive violence and gun play - then notice any war mag, particularly Sgt. Fury, and wonder if comics could really stand any more violence than is already allowed. As well, recall that this is 12¢ literature being read by literal thousands of children still in the formative stage. Simon Templar and Harry Lime are fine for those who can handle them - however, why extol the glories of crime to anyone still building an honest, law-biding foundation of ethics? The Leopold-Loeb case - where two upper-class prep school students kidnapped and murdered a small boy purely for pleasure, with no monetary or other motives - is one end of a spectrum that filters all the way back to that little #&@(.)% who made off with your All-Stars while your back was turned. Why fan the fire?))

General Standards, Part B

1) No comic magazine shall use the word horror or terror in its title.

2) All scenes of horror, excessive bloodshed, gory or gruesome crimes, depravity, lust, sadism, masochism shall not be permitted.

3) All lurid, unsavory, gruesome illustrations shall be eliminated.

4) Inclusion of stories dealing with evil shall be used or shall be published only where the intent is to illustrate a moral issue and in no case shall evil be presented alluringly nor so as to injure the sensibilities of the reader.

5) Scenes dealing with, or instruments associated with walking dead, torture, vampires and vampirism, ghouls, cannibalism and werewolfism are prohibited.

((This last provision has not ruled out Solomon Grundy, the Nemesis, Eclipso, livid demons from Asgard and Dr. Strange, etc. A character can also bleed as much as the writer wants - so long as tasteless rivers of crimson so common Way Back When aren't sullying the panels. Nor does blood seem so necessary - see non-Code Gold Key.))

General Standards, Part C

All elements or techniques not specifically mentioned herein, but which are contrary to the spirit and intent of the Code, and are considered violations of good taste or decency, shall be prohibited.

((Here forces will rise and cry out that this gives the Authority unlimited power to transcend the letter of the Code at will. It does - but be mindful that the Authority only is effective so long as companies chose to accept it, and no company is going to allow itself to be strangled unreasonably. The Authority thus far has given its blessings to the best of comicdom, not throttled it. Proof? Merely look at what's on the stands - not at Superman, but at Doom Patrol; not at Magicman, but at Dr. Strange; not at Blue Beetle, but at Sarge Steel. All Code-approved.))

Dialogue

1) Profanity, obscenity, smut, vulgarity, or words or symbols which have acquired undesirable meanings are forbidden.

2) Special precautions to avoid refernces to physical afflictions or deformities shall be taken.

3) Although slang and colloquialisms are acceptable, excessive use should be discouraged and whenever possible good grammar shall be employed.

((The language is already mangled enough, why encourage it? Comics are not confined to Georgian euphony, though, as Marvel has shown outstandingly.))

Religion

1) Ridicule or attack on any religious or racial group is never permissible.

((That's being taken care of in enough homes already, why push it?))

Costume

1) Nudity in any form is prohibited, as is indecent or undue exposure.

2) Suggestive and salacious illustration or suggestive posture is unacceptable.

3) All characters shall be depicted in dress reasonably acceptable to society.

4) Females shall be drawn realistically without exagerration of any physical qualities.

NOTE: It should be recognized that all prohibitions dealing with costume, dialogue or artwork aplies as specifically to the cover of a comic magazine as they do to the contents.

((And note that this has not prevented perfectly tasteful cleavage, two-pieces and bikinis, lush femininity, and attractive costuming - while not running to the topless or transparent styles, or Jayne Mansfieldian distortions of proportion.))

Marriage and Sex

1) Divorce shall not be treated humorously nor represented as desirable.

2) Illicit sex relations are neither to be hinted at or portrayed. Violent love scenes as well as sexual abnormalities are unacceptable.

3) Respect for parents, the moral code, and for honorable behavior shall be fostered. A sympathetic understanding of the problems of love is not a license for morbid distortion.

4) The treatment of love-romance stories shall emphasize the value of the home and the sanctity of marriage.

5) Passion or romantic interest shall never be treated in such a way as to stimulate the lower or baser emotions.

6) Seduction and rape shall never be shown or suggested.

7) Sex perversion or any inferance to same is strictly forbidden.

((As for the "You can find it on any paperback stand" lament - not for 12¢ and eight-year-olds, you can't! "Peyton Place" is enough; why sully the comics medium?))

((And as you probably have guessed, all parenthetical comments are mine. PGM))

ROY-al Ramblings # 2

by Roy Thomas

or: How to Get Hot Water out of a Fawcett

When [illegible] around to [illegible] of my [illegible] two months ago—maybe [illegible] I'm quite happy to [illegible] from the s-f [illegible] what difference does this make, anyway? [illegible] knowledge of [illegible] s-f fandom, it would be most [illegible] for [illegible] imitation of them.

So I'm [illegible] to your suggestion in a previous issue that I [illegible] letters" [illegible] in [illegible]. [illegible] what [illegible] you [illegible] other [illegible] length? [illegible] the [illegible] in the pages [illegible] so far. I'm [illegible] in the title "ROY-al Ramblings," chiefly because of pleasant remembrance of that all-too-brief time when I was a regular contributor to these beautiful [illegible] issues of Biljo White's COMIC [illegible].

I thought that a few fans might be interested in a [illegible] thorough" coverage of my recent [illegible] with Fawcett [illegible]. [illegible] I don't intend to air this controversy [illegible] in AE, but this is another matter.

* * * * * * * * * *

As [illegible] of you probably know, I [illegible] what I could call "the [illegible] letter" [illegible] a synopsis of the [illegible] Marvel [illegible]. It was the roughest of sketches [illegible] and [illegible] between the Cheeks and one Mr. Atlas, a [illegible] who could become about anything he wanted it [illegible]. The one existing script page of the [illegible] story is one in which the Marvels are pursuing Mr. Atlas, who [illegible] turns into a [illegible]. I intended to publish the synopsis probably spread over a maximum of two pages, enhanced by an [illegible] version of that one script page done by Biljo (whose [illegible] and [illegible] AE [illegible] cover is proudly hung in my living-room, where I tell visitors it's an example of "pop art"). This is hardly a particularly earth-shattering plan for Otto Binder's synopsis, but as it turned out, even this modest idea was ill-starred.

For what happened next, I must rely on information pieced together from numerous letters from Wendell Crowley, Otto Binder, and others, none of whom wish to be quoted at length on the topic without specific consultation. When Ronn Foss had visited me in November 1964 for several days, he had kindly left me several dozen pro addresses, including a great many of whom I had not heard previously. One of these was Ed Herron, who was with Fawcett in the early 40's (see Wendell's informative letter in AE #[illegible]); I therefore sent him a complimentary copy of AE #[illegible]. Ed (who has since worked for National as well) seems to have felt obliged to turn the magazine over to Fawcett's lawyers, evidently hinting that they had better do something about it if they did not wish to risk more legal involvement with a vehement [illegible]. Since Herron was a key witness in the Superman-Marvel lawsuit in the 40's, his [illegible] was heard and agreed with by the lawyers

At any rate, in mid-December I received a mimeo copy a piece of

thorough, didn't I?) It read:

Dear Mr. Thomas:

G, 3300 Hallmark Lane, St. Louis, Missouri.

nc.

lications, Inc.

published by you.

Very truly yours,
William R. Flannery

Slowly, however, the truth

[illegible]

is Mr. Daigh's not-unreasonable reply:

Dear Mr. Thomas:

[illegible]

Sincerely yours,

[illegible]
Vice President

[illegible]

ROY-al RAMBLINGS--over and out

* * * * * * * * * *

catch cold without anything on his legs?"

Missouri." I mean hell.

just might; you never know.

Bestest, Roy J.

HEAVY WATER

No 5

Written by Fred Patten, and published on the LASFS Rex Rotary, April 25, 1965.
Intended for CAPA-alpha, 8th Mailing, May 1965.
Address: 1825 Greenfield Avenue, Los Angeles, California, 90025. Phone: 213 GR 3-6321.

Come to WESTERCON XVIII! Salamander Press no. 92.

§§

Back in the late '40's when the first real anti-comic book sentiment was beginning to pick up speed, most of the censorship propaganda was promulgated on an adult level, since it was the adult parent support that was looked for to suppress the horrible magazines. If any of the children who were buying the comics ever got involved with the issue, it was usually on the level of a flat parental ban against them, and no backtalk allowed. However, there was at least one attempt made to argue the anti-comic case directly to the child, on an intellectual level. This was made in the form of a child's novel for about the 8- to 12-year-old age group; a sort of juvenile equivalent to the famous Prohibition novel, Ten Nights in a Barroom. No pretense is made of giving an unbiased account; instead, it leads its readers on a carefully conducted tour of the comic book field, presenting the comics in their "true" (i.e., worst) light, so that the readers will realize that they are only wasting their time and money and rotting their minds when they read such trash, and will go on the wagon.

Leaf, Munro. Sam and the Superdroop. Story and pictures by Munro Leaf. New York, The Viking Press, 1948. 122 p. $1.50.

Munro Leaf is probably best known for his famous The Story of Ferdinand (the Bull), but he is also the author of numerous "sugar-coated education" works such as Manners Can Be Fun, Health Can Be Fun, etc. Many of you may be familiar with his watchbird books, with their refrain of, "This is a watchbird watching a breakfast-skipper. This is a watchbird watching you!" Sam and the Superdroop is in this latter category, only a bit more soft-pedaled as it is presented in the form of a novel rather than as an essay.

Sam Martin is an average American ten-year-old, freckle-faced, sports-playing boy, just like the reader of this book (reader identification right off the bat). But "One day at school during recess Sam traded an old broken cap pistol to Dave Hawkins for a comic book and from that time on he read just one comic book after another — nothing else. He traded for them, borrowed them, and spent all his allowance every week to buy them." This is right at the beginning of the book, mind you — it usually takes the Prohibition novels several chapters to bring their protagonists to the equivalent stage of depravity. However, Sam is on the road to ruin clearly enough; so much so that as he is about to go to sleep one night, what should crawl from underneath the bed but comicdom's answer to the D.T.'s — Superdroop!

"It was mostly sort of a greenish scaly silver color with fiery red eyes, a nose something like an alligator, and it had two silly little things like wobbly horns with balls on them in the middle of its head. It looked as much like a small-sized mixed-up dinosaur as anything else you could think of, except that it had a little jet engine on

its tail, two feeble-looking wings and a cowboy belt with a six-shooter on it around its middle. ... When it breathed in long puffs its breath smelled like old wet matches and made a noise that sounded something like a soft ZAH when it breathed in and ZOWIE when it breathed out." Sam is goggle-eyed at this apparition, and the creature introduces himself as Superdroop, a member of the species Comicbookitis, which visit boys who show a deep devotion to comic books and take them on adventures. A by-product of Superdroop's appearance is that Sam's dog, Rob, can talk in Droop's presence. Rob is the doubtful critic who predicts that no good will come of all this, but Droop pooh-poohs this warning as old fuddy-duddyism. Sam is understandably bewildered by these unexpected events, and he finally goes to sleep after Droop's departure wondering whether he's dreamed the whole thing.

No such luck. The next day, Droop kidnaps Sam right out of his schoolroom to take him on his first adventure. This is to the Crime Comics, and Sam finds himself "... at Headquarters and that tall lean man with the chisel chin is the one and only wonderful Rhett Racey, defender of this and that and thus and so." Racey is requesting the Chief to give him more men and arms to go after Punkinhead, the latest and most dastardly in the unending series of grotesque master-criminals. The answer, though, is not what Sam could have expected from any of the comics he was so familiar with. "Racey," the Chief wearily says, "you know as well as your stooge O'Murphy here that if the man who writes you and draws you wanted to, he could give you a rubber band and a handful of paper clips and send you out to break up the worst gang of international crooks in the world. You would win if that was what he wanted, and you wouldn't have to get a scratch on you, and you know it." Racey is highly incensed by this criticism, pointing out that nobody in his comic would amount to a hill of beans if it weren't for his thrilling exploits that brought in the readers' dimes, whether the exploits made any sense or not. Droop introduces Sam at this point and Racey magnanimously allows Sam to accompany him while he captures Punkinhead. "Bring those machine guns along," he orders; "we'll use them whether we need them or not." On the ensuing adventure, Sam finds himself paired off with O'Murphy, Racey's alleged sidekick. O'Murphy is another skeptic, however. "He just lets me go along to make things harder. He lets me get into trouble so's he can get me out and look more of a hero than ever." O'Murphy doesn't even get this much into the action this time, though; Racey crashes into the Hideout singlehandedly and licks the whole gang without even getting his hat knocked off, while the rest of the police just stand around looking bored. This brings this adventure to an end, and Sam finds himself dumped back in his seat at school, with the class ending and his lesson still undone.

The second adventure that night is to the Western Comics, and Sam is suddenly in the middle of Hot Wind Valley, alongside Droop who has added a ten-gallon stetson to his usual costume. "I reckon we better git you a cayuse for to ride first off and some duds thet ain't so all-fired citified. You look lak a dude fer shore." When Sam protests that he can barely understand this ridiculous drawl, Droop replies that "Thet thar is Western lingo, bub, ... leastwise thet's what passes fer it in all the best rootin' tootin' ten-cent books." Sam's reaction is sidetracked by the arrival of the Sheriff's posse and, a few minutes later, the local masked rider of the Plains, Sidesaddle Samson and his Indian companion, Grunto. From here, things are pretty much as they were in the first adventure. The Sheriff and his posse and Sidesaddle's girl are all hero-worshippers, but Grunto is the chief skeptic, and the rustlers just lounge around waiting for Sidesaddle to come capture them. They don't particularly want the cattle, but somebody's got to provide <u>some</u> excuse for action if they don't want their comic to rot unbought on the newsstands. The whole event gives Sam something to think about, and he wonders if these personal trips into the comic books are going to be as great as he had thought they would.

Adventure no. 3 is with Torso, Ruler of Jungleland. Torso is a Jungle Queen type, but unlike Racey or Sidesaddle, she's not puffed up with self-importance at being the center of her paper world. In fact, she's an example of what Sam will end up as if he keeps on devouring comic books, being in reality Mamie Higgins from Scranton, Pa., who

was brought to Jungleland by Droop on a previous trip, and who decided to stick around as a comic book heroine because she'd spent so much time reading comics in the real world that she didn't know any other work. Her attitude is mostly a shrugged, "It's a living." She invites Sam to join her and her gorilla army in their fight against the evil Pygmyeenas, who are "half Pygmy and half Hyeena, some the front half, some the back half. They are nasty and tricky and the sort of thing that comic book buyers expect in the jungle." For protection, she advises Sam to get a $3.25 rubber imitation of her Jungle Ruler Hunting Knife, the very one she spreads so much gore around with — see the ads on the back of the Jungleland comic. If this doesn't work, Sam can just holler for help and she'll arrive in the nick of time to save him from any menacing lions, tigers, leopards or pythons. Sam remarks that he thought he'd read somewhere that there weren't any tigers in Africa. ""That couldn't have been in a comic," said Torso." Sam gets captured by the Pygmyeenas after all, but Droop whisks him back to the real world just in time to save him from a Horrible Fate.

The next sterling super-hero they meet is Plutanium — Secret Scout of the Interstellar Patrol. Plutanium's nemesis is Dr. P. Q. Lyar, who is "organizing the Rat Men of the Planet Tainthar to destroy the earth people", but aside from that, it's the same sort of stuff that Sam went through in the Jungleland trip. Instead of a rubber knife, Plutanium is pushing "... an imitation pair of these Plutanium Zootshus. They're hot stuff for zipping and zooming, any height or distance. The ones you'll get by mail order may look as though they're just made out of old surplus Army and Navy bedsprings, but they're good enough to sprain your ankles on for a start." Plutanium battles his way past all sorts of hideous outer space BEMs and defeats Dr. Lyar with no trouble at all, naturally.

By this time, after being dragged into one adventure after another when he should be studying his lessons, doing household chores, and sleeping, Sam is becoming more and more groggy, restless, nervous & fidgety. This doesn't escape the notice of his parents, and his father suspects that it's the result of all the gory comics Sam reads (not knowing it's gone farther than that). However, being a well-meaning parent, Mr. Martin simply suggests that Sam spend more time with the funny animal comics than with the "hair-raising shooting and killing stuff". Sam is more than ready to agree, himself. But, "to tell the truth, Mr. Martin had never looked inside any of the comic books that were supposed to be funny, so he didn't know what went on in them. Sam found out, though, and it didn't surprise Rob at all to see Superdroop come through the window one night, wake Sam and tell him to dress because they were to take a trip to Funland."

Funland is better known as the "Abusement Park", being filled with funny animals that look like no <u>real</u> animals, who spend all their time bashing each other with clubs, blowing each other up with giant firecrackers, dumping each other in piles of garbage, and generally tricking, cheating, and lying to one another. "A simple-minded-looking alligator wearing a black burglar's mask was helping the pushing, squealing customers to get into the two seats that were nearest the ground. When they were filled he would pull back a long iron handle and the giant wheel would start to turn slowly and the seats would rise into the air. When they were about ten and fifteen feet off the ground, the crooked alligator would pull another big bar and let out a loud roar that was supposed to be a laugh. The seats would tip over backward and all the animals and queer people would tumble out and fall to the ground. When they hit they made sounds like BASH — BONG — BOOM and SLAM and they would all scream YIPE — ULP — OOMP or GLUG. The crowd watching this would clap and yell and jump up and down with glee. Some would

roll over and over on the ground, laughing so hard that they became blue, green, and purple in the face." Senseless as this is, the very same animals who are laughing so hard at the gullibility of the others will then themselves climb into the same rides, to go through the same mishaps for the amusements of the victims of a moment ago.

"Why are they always chasing each other in Funland?" asked Sam. "They do it all the time."

Superdroop answered him, "Don't ask me. I guess it's what people want them to do, so they can laugh at them, but why, I really don't know."

"It gets a little tiresome after a while, don't you think?" said Sam.

"To some people," said Superdroop, "but others never seem to get enough of it."

Sam vainly tries to find a non-booby-trapped ride in the whole Park, but is spectacularly unsuccessful, and by the time Droop takes him home, he's been dazed enough that he's beginning to sound and act like the other crazy animals himself. Incidentally, just in case you might get the impression that this is a condemnation of only the worst of the funny animal comics and not the whole field, among the other occupants of the Abusement Park are Unkle Ickey and his three nephews, "Hooey, Fooey, and Gooey and nobody can tell them apart except that they are all worse than each other."

By now, Sam is having so much trouble telling the real world from the comic world that in his last adventure, he meets two comic book characters in his home town barber shop. These are Smirking Jerry Hamstrung, the Pilots' Pet Pilot, and Ethelbert Milksopple, who is really Stuperiorman; and they are bitter enemies -- representatives of the two factions of comic book heroes, the Improbables and the Impossibles.

... "Oh, yeah," snapped back Stuperiorman, "you don't think the stuff you do is believed by anybody but morons, do you?"

"Well, it's at least possible, and that's more than you can say for the way you flap around through the air sticking your nose in whether it's wanted or not," ... Smirking Jerry retorts, and they both grab Sam, as the Average Comic Book Reader, to act as a judge as to whether the Impossibles are better than the Improbables, or vice versa. Before you can say Comicbookitis, Sam finds himself on top of a tall tower, while in an arena below all the members of the Improbables -- cowboys, jungle explorers, private eyes, intelligent dogs and horses, etc. -- and the Impossibles -- superheroes, magicians with mystic powers, funny animals that dress and act like people, etc. -- are all simultaneously demonstrating their various powers, abilities, tricks, and what have you. As more and more characters pop in and the pace gets faster and faster, Sam feels himself blacking out. Just before he falls unconscious, though, he notes that the two groups have become so much of a blur that it's impossible to tell them apart.

This last adventure is the last straw, and Sam tells his parents (analogous to the A.A.?) the whole story. His parents are sickeningly understanding souls; Mr. Martin feels that the whole situation is not as much Sam's fault as it is his -- and every parents' -- for not being familiar with what appears in the comic magazines. Sam isn't to blame if there's nothing better for him to read -- thank goodness they have a son who <u>does</u> like to read instead of being one of those j.d.'s who's proud of being illiterate. Considering that a good book (and how many children have access to bookstores even if they had the money?) costs at least $2.50, that would mean that Sam would have to save his 25¢-a-week allowance for 10 weeks just to get one book; as it is, he can get 2 1/2 comics weekly and trade those with other kids for still others when he's through with them -- who can blame the poor kid for getting hooked on the junk? But, as his parents are also wise and kindly parents, they had long since noted the signs of Sam's mental struggles and have already arrived at the solution -- and Sam's father hands Sam his very own Library Card.

This just about wraps it up, but Superdroop does drop in one night to say goodbye, explaining that he'll have to be going now that Sam has sworn off comics. Droop is despondent, complaining somewhat bewilderedly that no matter how royally he and his cousins treat the devoted comic book readers that take on adventures, they can never seem to keep the readers from growing up to more mature forms of literature. But as he is leaving, Droop turns back and says, "You know, Sam, I've never admitted this to

another soul, but I've always wanted to do something and if you'll promise not to laugh I'll tell you what it is."

"I promise," said Sam.

"All my life I've wanted to work my way into a good, decent book that somebody would keep in a library." And with that, Superdroop is gone for good.

- oOo - - oOo - - oOo -

I think this is a fascinating book. As a novel with a message, seeking to make its message palatible and convincing to children of the 8-12 age group, it is well-meant, but exceedingly heavy-handed. The sermon screams out at you from every paragraph. Many of the arguments are so palpably shaky that even as a nine- or ten-year-old when I first read it, they failed to convince me. Sure, any comic character could wipe out armies just by snapping his fingers if his writer and artist wanted him to. So what? Does anybody think that Huck Finn or Jim Hawkins performed their adventures against the wills of Mark Twain and Robert L. Stevenson? If Mr. Leaf's argument is supposed to convince me that comic books are therefore not really as exciting and suspenseful as "real" books, he hasn't done a very good job of it. (Regular books are usually better, but because of the vastly greater length the author has to build up his plot and characterization with 200-300 pages of text vs. 32 pages of mostly artwork — not because the comic book character always has an author to bail him out of trouble.) The Western lingo isn't awfully much worse than that spoken in many well-thought-of Western series, many of which are applauded for their use of the "authentic Western dialect" — see Clarence Mulford's famous Hopalong Cassidy novels as a case in point. (I read one of these at about the same time I read Sam and the Superdroop, having discovered that Mulford was an eighth cousin three times removed, or some such equally distant relation of mine. I didn't like it, mainly because of the dialogue which I found too hard to wade through. Come to think of it, I never liked the Western comics, either. But dialect is not an unique fault of the comics.) Agreed that in many science-fictional and fantasy comics a suspension of disbelief is needed — this is nothing to a boy who's already a devoted fan of Dr. Doolittle and Freddy the Pig. And lumping Donald Duck with the other "bad" funny animals alienated me from Mr. Leaf's argument once and for all, I'm afraid — I always was (and still am) a loyal follower of the Barks-drawn Donald Duck stories.

Besides the faulty arguments, I believe that the intensity of the anti-comic message helped to kill it. The idea of taking a comic book fan "behind the scenes" to discover the comics' flaws for himself is a good one, but Mr. Leaf mismanaged it badly by having all of the most glaring flaws thrust upon Sam by the very comic book characters who logically should be trying to deny their existence. Even Superdroop, the epitome of devotion and loyalty to the comic book, constantly is lapsing out of character to become his own devil's advocate, as is shown in the quote from the Funland sequence. Mr. Leaf is so intent on saying nothing good about the comics at all that he has strangled his argument every time it showed any signs of becoming alive enough to be really interesting.

As an early cannon in the anti-comic book war, I'm afraid Sam and the Superdroop didn't have much effect. Frankly, I don't know of anybody else who's ever read it, and I haven't even seen a mention of it since joining Comics Fandom. When I went looking for it again after all these years to write this report, I had to go all the way to the main branch of the Los Angeles Public Library, where they finally found a copy in their dead stacks where they store the books that aren't popular enough to be kept on the public shelves. The last check-out date was almost ten years ago.

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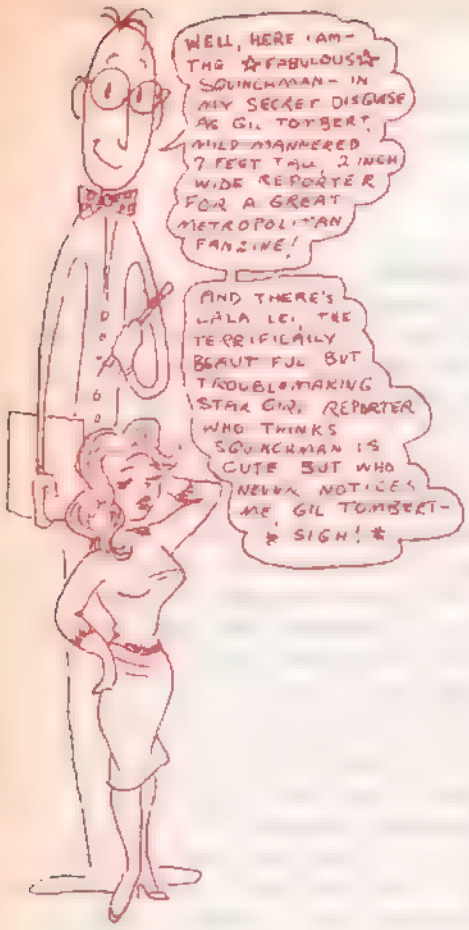

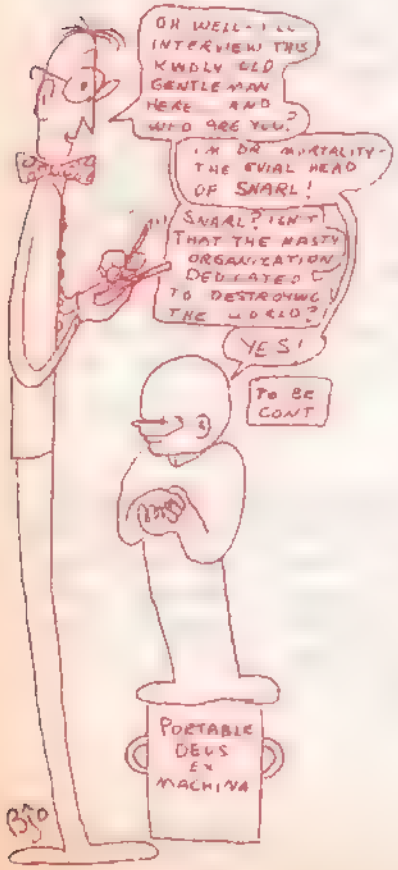

THE ISSUE IS THE MAILING!

— BEING COMMENTS ON THE SEVENTH MAILING

I predict we go over 100 pages this mailing!

Jerry Bails — I agree that it was wise to grant the interviews to the reporters; if they were interested enough to come to you in the first place, they would have written their articles no matter what you did. This way, you at least got your name mentioned favorably so that anybody interested enough in following the articles up to get into Comics Fandom or to dispose of their old comics will know who to contact. And, as has been said, compared to the mundane press' "discovery" of science fiction fandom, we got off light. All things considered, we came out of it very well. Incidentally, I notice that the MMS is not publishing the full addresses of members, but just the names and cities in which the members live. ## Any chance you could get 60 copies of that Schaffenberger comic on sane driving? I have a 16-page booklet by him titled "Howard Johnson's Children's Menu No. 9", which has nine pages of story (Simple Simon and the Pieman in "The Magic Bat and the Enchanted Ball!") interspiced with kiddies' pencil mazes, puzzles, and a two-page menu. Copyright 1962 by Howard Johnson; produced by Custom Comics, Inc., 331 Madison Ave., N.Y.C. Could anybody check into this Custom Comics, Inc. to see what all they've done? ## Yes, my remark about Sandy joining the Teen Titans was supposed to be tongue in cheek — though it would be nice to see him back anywhere. Speedy, too -- has the Green Arrow permanently lapsed into oblivion except for his brief JLA appearances? I've seen the second Teen Titans adventure; it was even worse than the first, and I didn't think that was possible.

Glen Johnson — But even if I don't really care if Sandy joins the Teen Titans, and I agree it's unlikely he would, there shouldn't be too much difficulty getting him in if they can make Wonder Girl a member. Remember, Wonder Girl is just Wonder Woman several years ago, and the stories in which the whole Family appears together are technically "Imaginary stories", even if Kanigher isn't posting the notice much any more. So how come she can now appear with the modern kid assistants? Any explanation they can use, they can also use to get Sandy in. ## I had thought that Magicman and Nemesis were the worst comics (storywise) appearing today, until I read FLY-MAN #31. I agree that it's probably a sure thing that The Mighty Crusaders have already

another soul, but I've always wanted to do something and if you'll promise not to laugh I'll tell you what it is."

"I promise," said Sam.

"All my life I've wanted to work my way into a good, decent book that somebody would keep in a library." And with that, Superdroop is gone for good.

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The illustration on p. 3 is traced from the book, and is from the Jungleland sequence. My thanks to Bjo for copying it onto stencil for me. All original art is also by Bjo, including the new Squinchman sequence, moved over (temporarily, at least) from Castora's SHMOZ. Heh, heh, heh, Phil Castora and Tom Gilbert; you gotta be quicker on your feet to catch Bjo in one of her more cartoony moods.

been formed; it's "in" these days to pretend you're doing something at the request of the readers. I like Reinman's art, though I'd've been just as happy if they'd kept the previous artist; I like his work, too, and I can see Reinman's work in THE SHADOW. I thought the story was awful, though. In the first place, his name, powers, etc., have been almost completely changed with no explanation at all, for what seem to me to be no real reasons. The new powers are more limiting (I suppose this is to be an excuse to get the other revived superheroes into action more), and are fairly obvious copies of other current superheroes, as you point out. While it's always nice to see the old costumed characters back again, Archie hasn't shown any real need for them in FLY-MAN; it's the same old complaint against the JLA — overcrowding. And of all the idiotic ways to introduce the old-timers to FLY-MAN, this takes the cake. I must admit that Archie isn't the only one to use the gimmick of the superhero finally coming up against a situation even he can't tackle, as an excuse to drag in something new. It's used in the current ACTION, where Supergirl is forced to use the black magic spell to save Superman because he's finally in a spot nothing else can get him out of, and isn't it lucky she *did* have the spell handy or else poor ol' Supe would've been finished for good? But for Archie to use the gimmick *three times in the same story* to justify bringing their three heroes back... The humor seems much too heavy-handed to me, too. The most glaring example wasn't in FLY-MAN itself, but is in the FLY-MAN ad in THE SHADOW #7. Fly-Man is trying to advertise his comic, and every time he opens his mouth, The Comet or The Shield shouts, "Be quiet!", and makes the announcement for him. If this is supposed to be funny (and I can't see any other reason for it), I guess my sense of humor must be out to lunch today. It seems like pointless bad manners to me. I, for one, would welcome the old Fly back again. ## Glad to hear that Metamorpho is getting his own comic; those were two stories I really enjoyed. Does anybody know who the artist is? I've liked his work since I first saw it in the Aquaman stories in WORLD'S FINEST, and I'll be happy to see him with his own comic again. I suppose this would make Metamorpho a candidate for the JLA, too...

Rick Weingroff — Rowf, sir! I'll have you know that I once had a complete set of CLASSICS COMICS (up to the appearance of no. 120 or so, then I lost interest and traded them for stamps), and they were a valued part of my first collection. They inspired me to read several of the classics I'd never otherwise have read (*The Count of Monte Cristo*; *Oliver Twist*; *Mr. Midshipman Easy*), and I'd consider them worthwhile just for that. It was a CLASSICS comic that gave me my first nightmare from reading a comic book (Alan Simon's artwork for Guy De Maupassant's "The Flayed Hand"). Various CLASSICS first introduced me (by name, at least) to several artists who are well-known today — Peter Costanza (Kipling's *Captains Courageous*) and Kurt Schaffenberger (I forget the title, but I think it was by Richard Harding Davis -- it was about a South American revolution). What ever happened to Alan Simon, Alex Blum, and a lot of the other artists who were once CLASSICS regulars? (Forget Keifer; I never could stand his work.)

Jeremy Barry -- I am quite happy with Gold Key's policy of publishing novel-length stories. Now if they'd just dump Dr. Harbinger from DR. SOLAR, the Jack-Queen-King stories from THE PHANTOM, etc., I'd be happier still. TUROK I don't read, even when it's given to me. ## Agreed on FLY-MAN; I don't know that I'd call the heroes third-rate (they aren't inherently third-rate, at least), though it's certainly true enough that Archie is managing to keep any good qualities they might have thoroughly buried. ## I noticed the 1947 copyright date on the "new" FLASH GORDON, but I didn't know it had been revised from the original appearance. Thank you for the breakdown as to how it was done. ## Ballantine is running a policy of having all their Tarzan covers done in a "new look" style by Richard Powers, presumably to distinguish them from the Ace paperbacks which have kept to the old St. John tradition with the cover art. I personally prefer the old style. I think the two best pieces of paperback cover art that Frank Frazetta has yet done are the covers to Burroughs' *The Mad King* and to Fox's *Warrior of Llarn*. ## Otto Binder has had a lot of good s-f stories through the years; it's about time a paperback collection of some of them came out. Is he giving permission to do a comic book version of *I, Robot* to anybody who asks, I wonder?

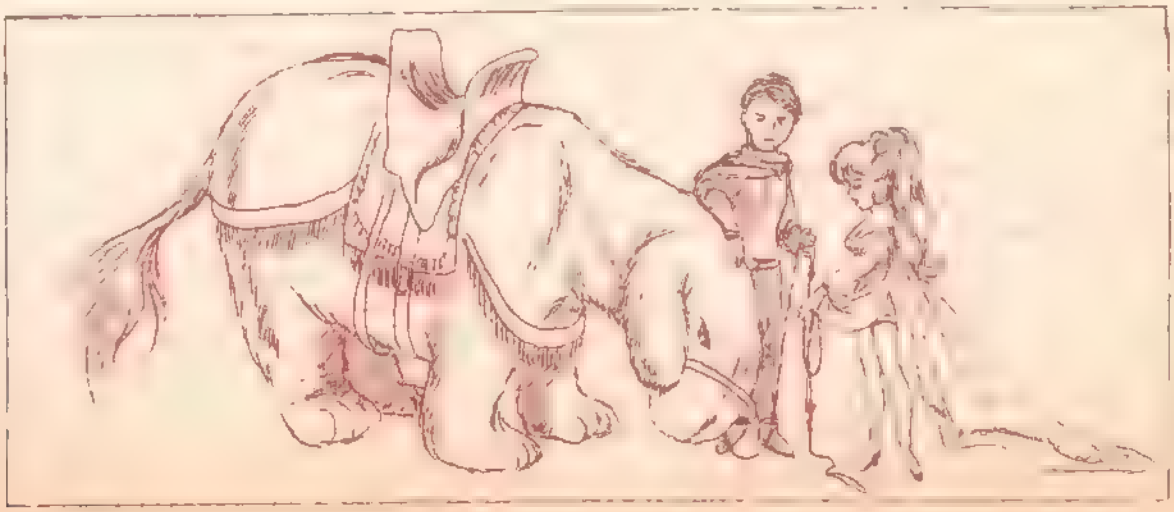
Bob Butts — Without fandom, NEWSWEEK couldn't have written its article on Comics Fandom? Well, I'll buy that. Seriously, though, this is a chicken-or-egg type argument. Without fandom, the old comics would still be buried unnoticed. But without the comics, there couldn't be any Comics Fandom to be publicizing them. So which is more important, the comics themselves or Comics Fandom? I won't even try to answer that one.

Don & Maggie Thompson — Thrice welcome to CAPA-alpha. Thrice welcome to each of you. It's great to see the old-time fans in — the ones who helped start Comics Fandom, and who consistently have had some of the most interesting things to say about it. Now if we can just get Dick Lupoff and Ted White in. ## I think UCLA has a complete copyright list of all the Dell Comics giving names and numbers. I recall Steve Schultheis compiling some such list using UCLA reference materials, anyway. I don't get up to UCLA much since I graduated, but if I do, I'll try to get this information. In the meanwhile, you might write to Steve and see if he's got the titles in his files. He has an amazing amount of reference material on comics, and I've tried to persuade him to get active in Comics Fandom. Unfortunately, he's even losing interest in s-f fandom these days, so I'm afraid it's hopeless.

Derrill Rothermich — Do you know whether that article about Biljo White's concrete blockhouse for his comics <u>means</u> a concrete blockhouse, or is it a concrete-block house? I picture a blockhouse as something that the scientists gather in when they're about to shoot off another V-2 from White Sands, or a bomb shelter. A bomb shelter for his comics? Well, why not? I presume he's leaving room for his wife & daughter to get in, too?

Elliott Brill — For your files, the April, 1955 issue of ALUMINATION, the house magazine put out by Kaiser Aluminum, has a four-page article titled "It's mad! - <u>Mad</u>! - <u>MAD</u>!!!", about MAD Magazine, the old comic book version. The whole thing is cribbed directly from the Introduction to <u>The MAD Reader</u>, the first edition of this first of the paperback collections from MAD. Besides a brief six-paragraph summary from the Introduction, several illustrations are reprinted from the anthology — panels from Superduperman, Gasoline Valley, Dragged Net, etc.

Duncan Robertson — I think that Magicman and Nemesis are the two most infuriating superhero comics on the stands today. The basic ideas are good, and the art is excellent (well, <u>I</u> like Costanza, despite what certain other local fans may think). But the plots and stories are horribly full of errors and are generally written down. Take Magicman, the son of Cagliostro. Now, Cagliostro is a well-known historical figure from late 18th-century France. Do those look like 18th-century clothing styles he's dressed in? ## Tout, no more room. More next issue.



RAINY DAYS

Issue #2, for mailing with CAPA-Alpha May 1965

Editors: Don + Maggie Thompson, 3518 Prospect Ave., Cleveland, Ohio 44115

CREDITS: First five pages of RD #2 are by Maggie--including filler illos--and whatever remains will have its authorship proclaimed someplace thereabouts.

UP, UP, AND SHAZ-URK The first issue of Rainy Days (already the title's source has been identified by one person) was something of a breeze to run off, compared to the now-500 run that Comic Art enjoys (?). RD took only a couple of hours to run off and prepare for mailing, and that in itself made the experience a pleasure--a delightful novelty. Unfortunately, our Rex Rotary has its little quirks--which explains the difficulty of reading the first page of RD#1. And so we pass on this word of advice to new Rex Rotary users: it's a delight to handle a lovely electric silk-screen mimeo. Unless the stencil develops a horrid wrinkle which it passes on to the silk screen. By the time it was noticed, the wrinkle had become embossed, which is why good old RD#1 had a dim first page. Sob. We feel like rank neos oncet more.

And the lettering guide used for the title didn't make us feel much better. It was an experiment which didn't work out. We'll try that guide once more--with a different stylus--and if it doesn't work, we'll heave it out.

Anything to improve the product for K-a, we allus say.

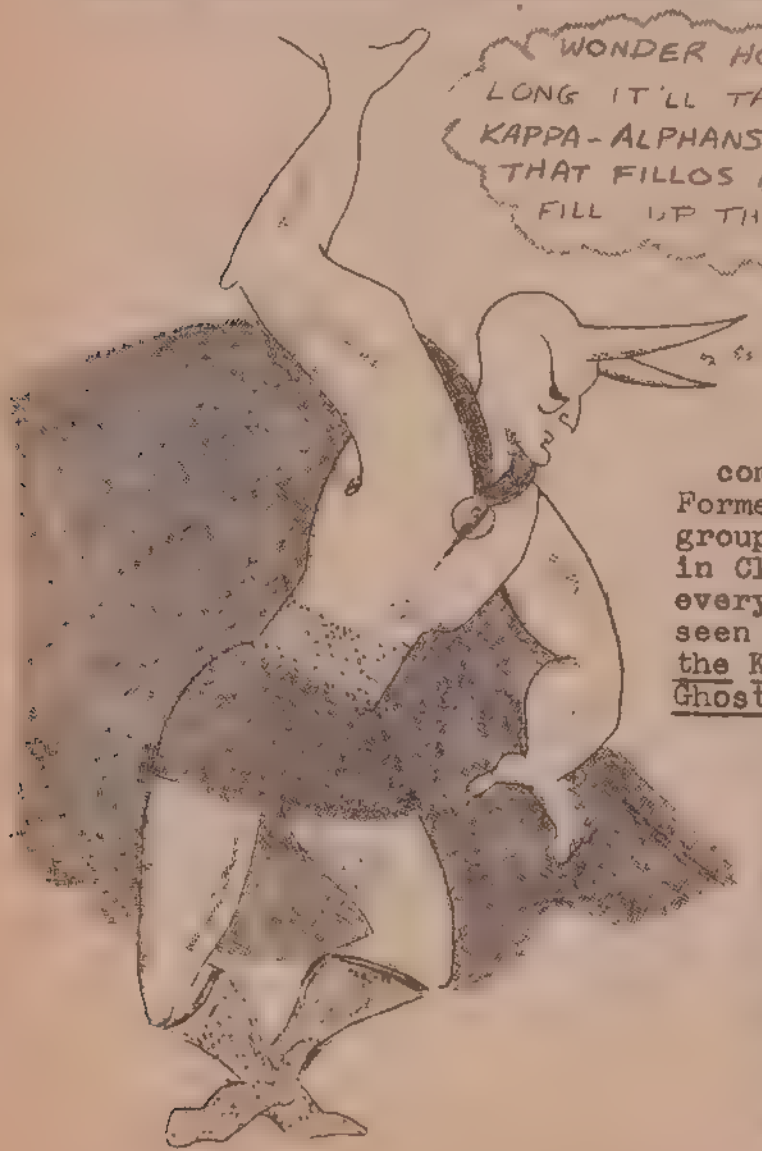
And we'll never confess that one motive behind our joining K-a (and after all those protestations that we never would, too) was that RD will provide us a lovely testing ground for mimeo and other techniques. Oh, we're sneaky around here. For one thing, we're learning more about the Rex than we could have otherwise without considerable grief. The margins on a Rex stencil, for example, go out to the edge of the paper; that's fine for special effects, but you've got to watch it if you want to have your product bound in with other fanzines for a K-a mailing...

RETURN OF THE BROTHER OF THE SON OF THE SISTER OF THE UNCLE OF THE FATHER I trust that all have by now had the pleasure of reading Mysteries of Unexplored Worlds #46 (May 1965)--which features that most original of super-heroes, the Son of Vulcan. It is refreshing, indeed, to see complete innocence in any writer; how much more delightful, then, must it be to read a story written by someone completely unaware of grammatical rules. (In this case, the rules concerning the use of the pronoun "thou.") The alternation between Quaker and poetical usage is especially charming, but even more wonderful to the student of naivete is the author's delightful habit of making up rules to fit the sentence. "Rise, gods and goddesses! Thee have answered..." "Thou wilst be immune..." "Thou bringeth them evil!" And, best of all, of course, "It is within Venus' power...to bestow vitality and strength...to use when thouest combats evil in thine evil world!"

One must add, also, to the credit of Charlton: their ~~Zeus/et/Aegard~~ Roman Gods on Mount Olympus are summat more accurate than Stan Lee's versions of

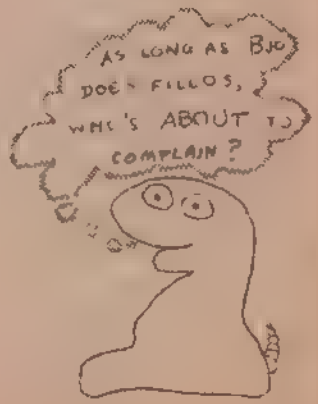
Norse legends. Though it is a bit croggling after all these years to find out that Midas was a "Roman God on Mount Olympus." And to find out, in the body of the story of "how Johnny Mann became The Son of Vulcan," that Vulcan can, in discussing leg injuries, testify that "mine came from being hurled from the heavens when I was a child! I was held by the leg and that is how the injury befell me!" Wonder if Vulcan's middle name was Achilles...

NEWSY NAMES is the heading the Press (Cleveland--Don works there, for those of you not In The Know) put on a photoandtext item which says, "Newly appointed by Cong. Charles A. Vanik to West Point /is/ Sherman D. Howard of 3776 E. 154th St." Sherman and his brother, Wayne, publish Action Hero and are nice people, to boot. For the past few months they've been joining us in our jaunts to the Cleveland science-fiction/old movies/comics buffs group meetings and the Howards are a constant source of delight. They revive our senses of wonder with their exclamations of surprise and appreciation at everything from old movie serials to EC comics and the Spirit. It's like seeing things through fresh glasses (but far less agonizing than that can be)--a joy. And we are, for some reason, proud--though we had nothing to do with Sherman's appointment. Congratulations. Comics fandom has a PhD and now a West Point appointee. Good going, group.



OTHER DOINGS IN CLEVELAND DEPT.

For those who find themselves in Cleveland for a month or so with nothing to do to entertain themselves: They might want to consider coming to a meeting of the (extremely informal) Cleveland area science fiction, comics, movies, and what-have-you club. Formed along lines of complete anarchy, the group gathers about once a month someplace in Cleveland to view old movies and discuss everything under the sun. So far, we've seen two complete serials (Panther Girl of the Kongo and The Crimson Ghost--the former a bomb and the latter a most enjoyable sample of thud-and-blunder), The Cabinet of Dr. Caligari, Metropolis, The Lost World (with Willis O'Brien special effects), The Monster and the Lady, and many assorted short subjects of all different kinds (serial chapters, cartoons,



previews, Laurel and Hardy comedies, chapters from various silent serials, and the like). Most enjoyable, indeed, and we're looking forward to the coming showing of a Dick Tracy serial in its entirety (though those serials can be murder if you sit through the entire darn thing). We haven't quite recovered from missing the Captain Marvel serial (which never showed up in Chicago on that cold winter day), and the group has mild hopes of hiring that for Cleveland someday... All in all, there are advantages to living in Cleveland, not the least of which is that Dave Massaro (comics and film fan--who owns most of the films which we've seen here) also lives here. (Dave was, on that Chicago jaunt, much fascinated by Don Glut's stop-motion photography and other movie efforts; Glut would seem to be well on his way towards doing what Larry Ivie suggested in Comic Art #5--producing good movies about the superheroes of the comic book world. Let's just put it this way: for the first time, we began to feel that the Human Torch could make a great movie hero. And it's too bad, indeed, that the HT was never starred in one of those lengthy old serials...)

Of course, if you're a comics fan and in Cleveland, you should also make every effort to look up Bill Thailing and buy all kinds of goodies from him--we guarantee he's a first-rate dealer with only slightly exorbitant prices. (That is, he'll sell them to you more cheaply than most dealers will, by far.) And he's trustworthy and we vouch for that. This has been an unpaid advertisement for the Bill Thailing for Better Business and Haggling Movement.

I FANCY I SEE GHOSTS CREEPING BETWEEN THE LINES DEPT.

The EC shades are once more roaming the earth, living dead to frighten little children and bring gleeful terror to those who remember them in life. Or so they should be. But Creepy plods on with excellent art-work, fine scripts, good layout, some good quantities of love and care from those about it--and absolutely abominable plots. Not a shock in a carload in the first issue--at least, not for those who had read EC horror stories in the Good Old Days and who knew the ending of each story before the first page of each was done. The second issue was slightly better in that line, it must be admitted. There were one or two with surprise twists which we hadn't Known All Along. But Creepy #3 went back along the winding horror trail to the "where's the punch?" corral without a quiver. (And the cover of #3 is the worst Frazetta we've seen in a long, long time--whereas his cover for #2 was quite effectively done, with nice red tones and pertinent whites instead of the glaringly unfinished white of #3's seemingly partially-done work.)

And someone really should come along to help out Archie Goodwin with plot outlines. Ivie's scripting, while needing possibly some pacing to make it move, was excellent in #1--phrasings carefully worked out and subtleties and ramifications of situations suggested painstakingly. Surely, there are other writers as well, who could add variety to the boringly, stogily same scripts Warren apparently demands...

New blood seems, appropriately enough, called for in Creepy. EC was seldom content to rest on its proverbial laurels--but then, Warren never claimed to be running another EC. (A point which should be remembered by all who comment upon Creepy--and upon EC.) And this moves us on to another point. Why should Creepy stick to ghouls, werewolves, and the like, when by the very nature of its title, it should be an extremely versatile and many-plotted magazine? Surely, they've stuck in a bit of Poe and a couple of science fiction stories, but why shouldn't a bit more in this field of widening range

be tried? Suspense need not be part and parcel of horror--and neither need Creepy; as a matter of fact, why shouldn't they take a hint from the fondly-remembered Suspense and try some more different tacks? (Suspense was everything from Zero Hour to Sorry, Wrong Number and just plain detective stories--remember?) Of course, the horror/ghoul/vampire/corpse stories must be left in; they're Creepy, too. But a magazine claiming to be "WILD" cannot let itself become stereotyped at the first issue (suffering from hardening of the arteries by the third).

Returning to the EC analogy, it's well to recall that, while EC published horror titles to make money, they made money to keep going quality work which lost money. Little fear, I guess, that Warren will try the same.

And, unfortunately, this exclusive publishing of grue may well bring the scare-mongers out of the woodwork again; Warren hasn't even got a message to back up his righteousness in publishing Creepy (as EC did have--with full rights to it). Don't think Wertham is gone forever, gang; he's still around, with no abatement in his followers' beliefs. His believers may lie dormant, but they're still there and they are just waiting for something like Creepy to call them up again. Even such "respected" authorities as Dr. Milton J. E. Senn (McCall's columnist) have accepted the tenor of Wertham's comments while not accepting Wertham's statements at face value (being no more able to follow his logic than we are). And censorship's forces are not dead (especially obvious, since even in the Academy--devoted to the advancement of one of the arts--we find those desirous of Academy approval and backing of one of the most powerful censorship organizations in America today--powerful, since its judgments are put in force, and even before publication at that). EC was killed by the Code in the mid-'50's, but there's nothing to stop the rest of the field's being killed today by public pressure. Comics don't pay anyone that well now, as is. (And don't think that censorship groups differentiate between "regular" comic books and magazines like Creepy--even Famous Monsters of Filmland is termed a "comic book" by these people, you know.)

Don't say we never told you--and hope with us that we overestimate the dangers of censorship...

SPEAKING OF DON'T SAY WE NEVER TOLD YOU DEPT. The shock and surprise on the part of those participating in the Newsweek effort to spread the word of "Comicdom" is summat amazin'. Now come on, people, what did you expect!? What reactions have you been getting from the "outside" world when you've talked of your hobby, anyway? Respectful interest and "where do you go to sign up" responses? Or amused amazement? Children's literature is held in contempt by many so-called literates--what response can you expect, then, for comic art, which is regarded with contempt and dismay by promoters of children's literature?

How can you blame people who never claimed to be doing other than writing for mass audiences for putting things in a way to appeal to that audience?

We were delighted, ourselves, with the approach taken by Newsweek; we had feared something along the lines of, "Hey, you know how much you can get for your old comics, everybody!?!" Instead, that aspect was remarkably understated (even if we don't know of anybody who's ever paid $100 for Action #1--or even asked that much for it)... And we were taken aback,

rather, by the reactions of many fans, who say simply, "I'm not a collector, so what the hell?" But a comics fan who does not care anything for the prices comics are commanding can't be too damned interested in comics. Not only his buying is affected--so is the buying of the collector who provides the material for research articles in the field. Fine. I'm going to write an extensive, deeply-thought-out, authoritative, keen, superbly-produced article on the Green Turtle which will show beyond a shadow of a doubt that that character is the forgotten great of the comic books. It will be witty, brilliant, thought-provoking, and--when it reaches the Right People--will produce a change in the entire trend of current comics. But where the hell am I going to get my information on the Green Turtle? I'm no collector. My buddy who's a dealer had a copy, but he sold it to some nut who read Newsweek a year ago and went around buying up all comics he could lay his hands on. I have one copy of a comic with GT in it, and I can recall some, but for the article to have any meaning, I've got to see the comics again--or I'll end up just palming off one more in a series of badly researched articles on some crudzine. One guy has one issue containing GT's adventures on microfilm, but that's not going to give me the color and that was the least definitive issue on GT. There's a fan in Pasadena who has a copy but doesn't want to send it through tne mails, so he'll tell me about it in a letter. Great. He's sure to give me all the information I want and can apply. (Ever tried to write a detailed criticism of a novel from reading a condensed version of it?)

If the noncollectors don't have the comics and the collectors can't buy them at mildly unreasonable prices, where are we going to get our articles in days to come?

And just what is going on with new comics on the stands in NYC again?

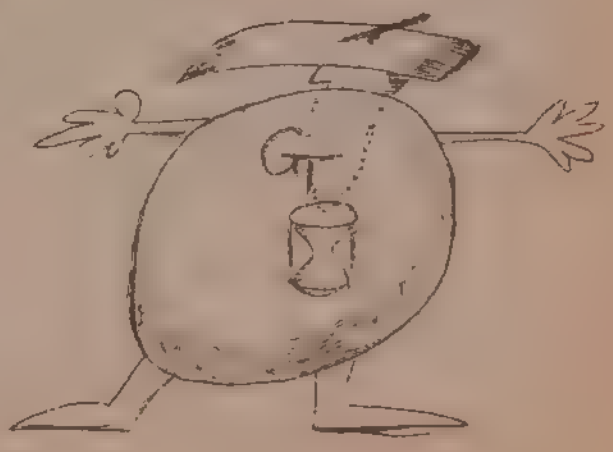
Try to get new recruits for "Comicdom" when littleaverageki d won't be able to get even month-old comics for a price he can afford. Some of this has already hit even square old Cleveland--and is, we suspect, going to keep on hitting it. So go on, gang, and give great interviews to all the news media that ask for them. And hope nothing happens. But if something does, people, don't claim you haven't been told it might.

Phil Seuling has a point on one thing, anyway. People won't be throwing out old comics quite so readily now...

MAGGIE'S MISCELLANIA

This ends Maggie's contribution to Rainy Days #2--the next page will be from Don. I wonder how much bigger the next issue from here will be...

The "newsletter to which most cartoonists subscribe" which Jerry Bails refers to on p. 4 of K-a #6 would probably be the National Cartoonists Society Newsletter which can be subscribed to only by members of the NCS... And yes, non-cartoonists can join (but not vote), but membership is expensive. Current editors of the Newsletter are Mort Walker, Jerry Dumas, and Bob Gustafson.



ADDENDA TO WHATSERNAME'S COMMENTS

Frankly, the most amazing thing about comicfandom's reaction to the Newsweek piece is that so many of you expected accuracy and fair treatment. Honestly, gang, don't you ever read anything but comic books? I was certain that everyone knew how lacking in anything resembling journalistic practices both Time and Newsweek were. Just be glad that the article wasn't in Time--we'd none of us dare show our faces again.

And membership in the National Cartoonists Society for non-cartoonists is $100 for initiation and $25 per year dues--BUT not just anyone is allowed in. I've been a nonpaying nonmember of the Cleveland chapter for some time and have been invited to join, but that's a lot of money when you consider that I would have no more privileges than I have for nothing already. If I were living in New York, where membership would help me meet more members and attend more functions, it would be a different matter. I'll probably join eventually, but I feel no real pressure at the moment. I manage to get the NCS Newsletter fairly regularly--only fair, since my photograph and the identification of "publisher of Comic Art" has appeared therein on a couple of occasions.

But the article that Jerry referred to last time ("Batman Was Busted in Brooklyn" by Pete Hamill)was reprinted in the NCS Newsletter. It originally appeared in the New York Herald-Tribune, to which anyone may subscribe without joining anything.

TRUTH IS WILDER THAN SATIRE

Mell Lazarus, creator of Miss Peach and Wee Women, wrote a funny novel about comic book publishing (The Boss Is Crazy, Too, Dell 1964, 50¢) in which he invented some extravagant and improbable titles for comic books--Poverty Stricken Comics, Communist Love Tales, Rex Oedipus: Boy Lover, Law Suit Humor Comics.

Note that I said "improbable," not "impossible." I might have called them that once, but that was before the advent of Gold Key's latest book: Total War. That has to be the hands-down winner of any "Sickest Title" contest, but the book itself isn't bad at all.

For one thing, it has the finest Wally Wood art I've seen since EC was murdered. For another, it's very well written, though the plot (at least in issue #1) is nothing to brag about. And it's integrated --something you don't see enough of in comics and on which I shall have more to say in a minute.

Total War is worth 12¢ for the artwork alone and, if you don't dig war comics, that's all you'll get for your money. Personally, while all-war-comics-except-Harvey-Kurtzman's-EC-efforts bore, nauseate, and/or infuriate me (Kanigher's silly efforts do all three, almost simultaneously), I kind of like Total War--the comic, not the concept. At any rate, I'll try to remain open-minded until the second issue, if there is one; with Gold Key, you can't ever be sure.

ON INTEGRATION AND THE CODE

With the exception of those appearing in Total War, Sgt. Fury and His Howling Commandos, and Russ Manning's work, there are no regularly-appearing Negro characters in comic books today. In fact, there are few recognizable ethnic groups and no indication that any exist. DC publishes one-page public service

features urging brotherhood, but none of this ever gets into the pages of the magazine itself.

Why not? Well, primarily because comic book publishing is one of the most commercially-oriented businesses in the country today--and even the bigots read comic books, so why risk offending anyone?

For another, the Comics Code would prefer that comic books not say anything about real problems and has, in the past at least, gone to fantastic lengths to keep Negroes from the comics. Remember the first few issues of Sgt. Fury, when you couldn't be sure if Gabriel Jones was supposed to be a Negro or not? Now, of course, he's a neutral shade of gray, but he used to be white as often as not--and his features were just as variable.

I got the definite impression, when talking with Leonard Darvin (the spokesman for the Code) a couple of years ago, that he'd be much happier if such things were not introduced into the comics. I'm going to tell you all about that visit one of these issues, but not now. For now, suffice it to say that Darvin personally doublechecks all censorship of Marvel Comics because they're troublemakers.

In the Code's early days, it was extreme in its bigotry, as it was in all things. EC published a story called "Judgment Day" (it's in Tales of the Incredible #1, Ballantine Books 1965, 50¢, if you want to look at it) in an early, pre-Code Weird Fantasy. The Code refused entirely to let EC run a story scheduled for Incredible Science Fiction so, since the deadline was upon them, they tried to rerun "Judgment Day"--and the Code administrators said they could, but only if they changed the last panel so the spaceman would not be a Negro. Bill Gaines, EC's publisher, pointed out that this would kill the message of the whole story, but the Code was adamant. Gaines said he would make sure everyone heard of this bigotry if they didn't let him publish it. Anyway, he published it and folded the entire EC line.

I'll have more to say on this later, when I write about the Code as it exists today--and I do have some comments on Paul Moslander's "Modest Proposal," too, later this issue.

THE REUBEN AWARDS — Each year, the National Cartoonists Society gives out awards for the best work of the year. Like the Academy Awards, these are largely a popularity contest, but it is not nearly so riddled with publicity-seeking and foofaraw. The award is called the Reuben, after Rube Goldberg.

This year's nominees, and their categories, are:

STORY STRIPS: Leonard Starr (On Stage), Roy Crane (Buz Sawyer), Alex Kotzky--misspelled "Kotsky" on the ballot--(Apartment 3-G), and Hal Foster (Prince Valiant).

SPORTS CARTOONISTS: Murray Olderman (Newspaper Enterprises Assn.), Willard Mullin (N. Y. World Telegram & Sun), and Lou Darvas (Cleveland Press). Lou won last year; the same three are nominated nearly every year with Mullin the usual winner.

ADVERTISING & ILLUSTRATION: Dick Hodgins, Jr., Roy Doty, Harry Devlin.

SYNDICATED PANELS: Jim Berry (Berry's World), Jules Feiffer (Feiffer or Feiffer's Fables) and Lichty--George Lichtenstein (Grin and Bear It).

MAGAZINE GAG CARTOONS: John Gallagher, Eldon Dedini, and Chon Day.

HUMOR STRIPS: Gus Arriola (Gordo), Mell Lazarus (Miss Peach), Frank O'Neal (Short Ribs), and Charles M. Schulz (Peanuts).

EDITORIAL CARTOONS: Bill Mauldin (Chicago Sun-Times), John Fischetti (Publishers Newspaper Syndicate), and Bill Crawford (NEA).

COMIC BOOKS: Paul Fung (Dagwood), Bob Gustafson (work not shown on ballot and I don't know what he does these days), Al Wiseman (Dennis the Menace) and Wallace Wood (Total War).

Awards will be/were presented April 20 at an NCS banquet in New York.

COMMENTS ON K-A #7

PAUL MOSLANDER: You have several minor errors in your defense of the Code (for instance, the artist you call Frank Frazetta is really Johnny Craig--both are very fine artists but there is no similarity whatsoever in their work) and one major one. I don't want to publicly carry on a crusade against the Code just to keep the Academy from endorsing it, but I do want to point out that you are wrong when you say that the Code is voluntary censorship. It is not, except in the sense that you may either submit to Code censorship or go out of business. EC did both, because the Code was not content to clean up EC--thus keeping the excellent artwork and flawless production while eliminating all "objectionable" material--but insisted on completely destroying the organization. I can back this up, but this is getting a bit long--next month, if you don't mind, I'll discuss the Code and EC at great length. Just one point--if you consider ACG, Radio, and Charlton to be "animated," we're never going to reach agreement on anything. I will say again that I'm not going to fight the Code but that I will resign posthaste from the Academy if it endorses it. I'm not going to make a pilgrimage to Dallas to spit on Oswald's grave, but I'll move to Canada if Congress votes to give him a medal.

AL KUHFELD: Dick Lupoff never said that it is childish to read comics in his article in Comic Art. He said it's silly to treat comics as if they were adult literature worthy of comparison with classic novels, etc.

BOB BUTTS: The comic strip in How to Murder Your Wife was drawn by Mel Keefer (Mac Divot, Thorn McBride). He's clearly identified in the credits for the movie. And it didn't look like Andriola's work to me.

DENNIS RICHARD: The All in Color for a Dime series will be reprinted. More than that I am not at liberty to say.

JERRY BAILS: In regards to the size of Billy Placzek's collection, I can't go along with that 27,000 figure. My estimate would be about half that. Maggie agrees that he didn't have that many, though she's reluctant to guess a number. And, incidentally, this issue has six bonus credit pages which, with 30¢, gets us K-a #1. We also need #2 (6 credits), #3 (6 credits), and #5 (2 credits). At a maximum of 6 bonus credits per quarter, we should be able to get all those issues by late spring of 1966. I submit that this is exorbitant.

(cont. from last issue) Unless noted otherwise, all of the following tape recorders are 4 track stereo recorders, foreign made, with 2 speeds.

DEALER A

Dealer A is an electrical engineer who had always wanted to sell tape recorders. His modest-sized showroom is well stocked with quality audio equipment: tape recorders, radios, phonographs, and the largest selection of pre-recorded tape east of New York City. Since customers from as far away as Chicago visit the store, I was fortunate to find him alone, though it was a blustery, icy day. He devoted over two hours, with few interruptions, to answering questions and playing tapes and radios. I am told that this is a lot more then most dealers would do.

Except where I intrude (within parantheses), all opinions or statements are those of dealer A. Even my opinions about how the recorders sounded reflect those of the dealer for we agreed in every case. Often he anticipated my thoughts by expressing them for me. So we will use no " marks.

VERNON 47/26, TRANSISTORIZED, lists for $450, offered for $365, 3 heads.

Nearly every person who walks into this store likes the Vernon until they ask where it was made. Many have never heard the name, Vernon, but they like the way it sounds and operates. But when I tell them it was made in Japan, and explain that many of our fine recorders are made in Japan or other places abroad, they no longer desire to examine or talk about the Vernon. They equate foreign-made models, especially Japanese models, with toys, and they make no bones about it. Some $365 toy, isn't it? In my opinion, he said, the Japanese have vaulted into the lead when it comes to making quality recorders in this price range. There was never anything wrong with their craftsmanship, only inadequate laws. New and stringent laws have remedied that situation. We all know about German craftsmanship. The difficulty I find with German manufacturers is that they do not produce matched parts and when something goes wrong it is hard to secure a missing part that matches up.

At this price you cannot find a better recorder in the store. Tom Mc Geehan and others had recommended the Vernon; imagine my surprise when he showed me the Vernon before any other model. And imagine his praising it to high heaven before I had a chance to say a word.) Using pre-recorded, quality tape of 1200 feet, we put the Vernon through tests V and VI, and it passed them successfully. Then we played the tape through other quality stereo equipment, and the tone and fidelity were truly magnificent. EXODUS was the selection he played most of the time. Quite a difference on (cont.)

(cont.) playback when we switched to the Vernon's own system. Tone and fidelity still fine. Too bad it utilizes only five inch speakers, he said. It's the Vernon's only drawback. But being completely tansistorized more then compensates. I was given no opportunity to conduct tests I, II, or III.

BELL RT 360, lists for $449.50, offered for $350, 3 heads, American made.

Comparable to the Vernon but no transistors. One outstanding feature is that for $60 you can add the componets of a self duplicating tape to produce your own quality tape copies. I was given no chance to conduct any tests. Again we used EXODUS tape. Utilizing the Bell's own system we received wonderful fidelity.

WOLLENSAK 1980, lists for $379, fair-traded and prices are seldom cut, 3 heads.

Except for each ones own distinctive features, the quality of Bell and Wollensak are comparable. They both are dependable; both are fine recorders. I was given no chance to conduct any tests. Again we utilized the Wollensak's own system as we listened to EXODUS, and again we received superlative fidelity. Since there was little difference ($15-30) in price among the three recorders we had examined so far, I asked him which he would choose if he had to pick one. He claimed that the Bell had the best speakers, Wollensak the best dependability, but that he preferred Vernon for all around performance.

GRUNDIG TK 46, lists for $450, offered for $299, 3 heads.

His remarks indicated that he favored this recorder. (He seemed to be pushing it; trying to get rid of it.) He said it performed excellently in all categories. This was unusual for him because in every other case he had first tried the recorder, and only after allowing me to hear it had he made any comments. Immediately I jumped on the fact that since it had no VU Meters but a single magic (green) eye, it could not rank as a superior recorder. This remark disturbed him and he quite emphatically stated that most non professionals did not know how to interpret the VU Meters and therefore did not even use them. And he tried to build up a case for the magic eye indicator. But when I insisted that VU Meters were superior and were not that difficult to interpret, he relented. (Tom Mc Geehan says that if you can't interpret a VU Meter, you'll never be able to use a confusing, blinking, green eye! Even a cheap meter beats a green eye he says.) Definitely he had high praise for this Grundig, but I could not pin him down as to specific reasons.

CONCORD 884, TRANSISTORIZED, lists for $449.95, offered for $299, 3 heads, 3 speeds.

(Some of the early models of the 884 were only partially transistorized, with some tubes in, so if you ever do buy this make sure you get the completely transistorized model.) Again his enthusiasm betrayed him. He liked this recorder and emphasized the fact before I could speak up for or against it. This is the recorder I would try to sell you if I could persuade you, he said. And as we listened to the playback of EXODUS and KING COLE through its 7 inch speakers his judgement appeared to be correct--momentarily, that is. He experienced trouble with the knob that controlled the different speeds. (It definitely did not appear as well constructed as any of the previous models--cheaper material.) And the longer I listened, the more convinced I became that the fidelity was not superior. He mentioned that the Concord was coming out with the 994 (plays & records reversamatic, but has combined record/play heads (two) and erase heads (two) for a total of 4 heads; if it had 6 heads it would be an ideal recorder possibly). As with the Grundig and Vernon, we put the Concord 884 through tests V and VI, and it passed them successfully. But I was given no chance to conduct tests I, II, or III. As with the Grundig, we used the Concord's own internal system for playback.

OKI 333, lists for $279, offered for $225, it has only 2 heads!, transistorized (partially? or completely?).

When I asked to see the higher priced "555", he said that the "333" was basically the same machine and that the difference was not worth the extra $50-$70. In size it was the smallest we tried, tho construction and material appeared inferior to the others. Five inch speakers did not give us the quality of the Concord, but I was surprised anyway, at the fine fidelity and Dealer A concurred. I noticed that it had just one tone control and I mentioned this. He insisted that two tone controls were not essential to a good machine; for when you are recording you have no need of a tone control, especially if you were recording from a radio or phono or TV set directly. (But when you're playing back stereo it's nice to have seperate tone controls so you can have one channel bass and one treble, and similar arrangements to please the individual taste!) Again we played EXODUS and subjected the machine to tests V and VI which it passed successfully.

AMPEX. Everyone he had was in the $500 plus category and beyond our price range. He said they were worth the money if you could afford them.

ROBERTS. He had several models, but claimed that Roberts had given them a little trouble and for the present, at least, he did not wish to recommend any model below the $500 plus class.

EMERSON. He could not recommend any of their models and had trouble with repairs. Tom Mc Geehan thinks all they make is "Junk" with a capitol J!

JOSEPH P. HEHN

LISTENING TO TAPE RECORDERS . . .PAGE 6

Below is a list of prices from four different reputable discount houses out of state on a few various recorders. When buying a recorder locally you could use this (or something similar made up by yourself) as a price comparison chart, so that some "local Jesse James dealer" doesn't double his profit at your expense! First is listed the model & number of the recorder, then the list price as of March, 1965 (except for fair traded items, list price is usually quite a bit higher than normal selling price; e.g., Concord 884 lists for $450 but really sells for $300), followed by Discount Place "A"'s price, "B's", "C's", and "D's", and lastly the cheapest price from my local area dealers. Blank spaces indicate that no price was quoted or that the dealer did not carry the model. All prices have been rounded off to the next highest or lowest number depending on whether the fraction quoted was above or below $.50. If you can get the recorder locally for only $10 to $30 more it is usually worth it for the convience (postage or delivery charges on out of state places are never figured on the cost either so this should also be taken into consideration).

recorder	List	Dis-A	Dis-B	Dis-C	Dis-D	Local
Bell RT 360	$450	$319	$299	$312	$365	$350
Concertone 801	400		397	350		
Concord 884	450	270	250		225	299
Grundig TK 46	?			210		299
Norelco 101	99				79	99
Oki 333	300	208		210	192	225
Oki 555	370	270	250	250	238	
Roberts 720	400	282	260	285	303	
Roberts 455	600	469	435	432	411	
Sony 200	240		200	180		
Sony 500	400		280	246		
Vernon 47/26	600	375		345	349	365
Wollensak 1580	300	300		247	225	300
Wollensak 1980	379	379		297	258	275

The above should give you a fair idea of what to pay for these models. I hear most fans wanted comic material only in KA, so if you want to keep reading these articles on recorders write in and tell Jerry Bails or me (915 N.7th St., Lebanon,pa. 17042) so, okay? Thanks!

Issue No. 3 - For CAPA-alpha

WORLD OF RYANDOM

Published by John & Jan Ryan - 12 Barkley Street FAIRFIELD N.S.W. AUST

In CAPA-alpha I have mentioned a rumour about a forthcoming satire comic. The publication fell a good deal short of our expectations. As the comic turned out to be a parody on A direct imitation of the various MAD publications this little effort is called "Robert M. McGuirness Illustrated Smut No 1 Girls Girls Girls Poetry, Trash an' All That." It comes off the presses of Horwitz Publications better known to Comic Fans for their publications of Captain Justice Thunderbolt Commando Air Hawk and the Marvel reprints. The price is a bit mild at four shillings. This converts to 64 cents in Uncle Sam's currency -- and as most U.S. readers would probably feel that it is not worth the money. However it is quite a break-through for the local talent, so, we didn't begrudge the money. It contains four panel stories and a number of filler items. None of the material is open to any whisper of copying, we'd suggest that young Bob McGuirness was not overly influenced by the gang at MAD. About the only thing missing from the pages was a portrait of Alfred E. Nueman. His panel at first cover [illegible] which features Dan Phlegming's "Germs Parade" [illegible] which gives the readTOM a nice old going over) and [illegible] the latter is a dig at the Carter Brown detective stories, which have [illegible] ever since the end of WW II. John has to [illegible] a cross out of Dr. Nope and The Bantam, but Jan gave the whole book a thumbs down sign. Still, it's a beginning, and who knows, maybe Bob will move into long straight strips??? Even though his first effort wasn't very original -- and very little of his own style showed through, he is obviously a talented lad. Always one to boost the home-grown product, we'd be willing to invest some more of our hard earned money to have a look at Mr McGuirness future efforts (if there are any!!!

The new look of A-alpha-3 augers well for the future. We think that MELNT X is to be congratulated on his interpretations of the members wishes with regards to formulating our BY-LAWS. Having read and re-read them four times we find it hard to believe that any members will be invoking Rule 26, for many a long day. Do you know what Rule 26 states??? If not we suggest you pay MELNT X the courtesy of studying the BY-LAWS, which he printed for your benefit!!!

Our compliments to Len Anderson for his Summation. To have an orderly mind and the patience to put [illegible] and do this sort of thing! It seems to us that Dan should get on very well with the Mooseman boys, who love Indexing Tabulating [illegible] etc. By now Jerry has probably made it quite clear to you what that [illegible] is for. Or do you think he should have used "Agent-X-ASSOCIATE-Sheila"? Oh! We've just spotted your note on the bottom of your first page, and even though you refer us to page 2 instead of page 1 it's obvious that you've got the message"! Anyway Dan we'll be looking forward to your next Summation. ...when will it be...Issue 9???

[illegible] your kind words about [illegible] forwarding you a copy of [illegible] by Irish Jo[illegible] a megazine cal[illegible] the humorous [illegible] a knowledge of Irish humour and colloquialisms [illegible] get the full im[illegible] pact of the work. [illegible] know that Hugh [illegible] publishers" all over [illegible] print but I [illegible] when she's typed [illegible] trying to [illegible])

We're now delightfully [illegible] that we've been having this [illegible] informed that he has left it [illegible] other members may be able to clarify [illegible] editor, later than weekly magazine [illegible] a note on Lucy Ann Cunningham's "Life [illegible] which states "[illegible] Fenix Pre Cal[illegible] to the screen [illegible] there's a couple of Aussies who [illegible] Australian [illegible]

(There are due to [illegible] for a checklist of [illegible] Miller on the score of [illegible] dollars [illegible] we expect to [illegible] reasonably cheap way to have [illegible] shops or Office Supply Firms that will run off Dr. Rex Reilly pages at a reasonable [illegible] shop, so it is only reasonable to assume that there would be similar services [illegible] some enterprising Ozfan [illegible]

CAPA-alpha [illegible] from a recent trade visit we [illegible] John M.Geehan [illegible] way to the U.S. are [illegible] copies of [illegible] The bulk of these are PHANTOMS with a sprinkling of Flash Gordon, Mandrake, Rip Kirby and a few other titles. As there are over 60 different issues of The PHANTOM this should help fill in a lot of gaps in John's collection. When John gets them all tabulated, he plans to publish the details, along with other Phantom information that he has on hand in a forthcoming issue of CAPA-alpha. In another "hands across the sea" venture we will be running off copies of John McGeehan's PRINCE VALIANT CHECKLIST. According to Mr. McGeehan this has 9 pages and has parenthesis ( ) before each item to allow you to really "check" with your [illegible] sure that John McGeehan will make these checklists available to other CAPA-alphans once we've run them off. However don't swamp him with orders just yet. It will be at least two (possibly three) months before they are available. Some of the items in this deal would gladden the hearts of many a comic fan - OUR FLAG #1; WONDERWORLD-17; THRILLING-11; EXCITING #6; NEW ADVENTURE #4; #3; and assorted copies of Green Hornet. All Flash Captain

[illegible] and so on. If we said we were looking forward [illegible] package, we'd be guilty of an understatement!

[illegible] heard from Paul Wheelahan - creator of PANTHER & RAVEN - [illegible], Wheelahan now lives in Queensland, and his address is [illegible]!!! Being an ardent Bradley Pitt fan, Paul wasn't very happy [illegible] choice of John Dixon as Australia's top comic strip artist [illegible] regarding Pitt's etc. I'm forced to disagree with you regarding [illegible] I've been in Australia. The last day I became interested in comics [illegible] twenty years ago than I was fourteen. I regard Bradley Pitt as the finest [illegible] in Australia, and in the world. I have seen no change in the [illegible] either locally produced or imported. I regard his work as a benchmark to the specific art form.

Another [illegible] suggested me was that of Syd Nicholls when he was doing a comic [illegible] entitled Ridgy Malone. He did some great work [illegible] these two artists and perhaps Phil Belbin, I don't know any other work I value here. There has been a lot of imitation [illegible] of it has been of the work of Milton Caniff. [illegible] I find Caniff [illegible] to appreciate. [illegible] unimaginative, overworked etc. The Americans who stand out in my mind are Alex Raymond and Harold Foster. It is some years since I took an interest in comics now and there may be promising newcomers."

[illegible] we're sure that a number of CAPA-a thans will have something to say about Paul's views on Milton Caniff. If you do feel like commenting in a future contribution, how about running off an extra copy and forwarding it to us? In turn we'll send it onto Paul - whose full address is withheld by request - for [illegible] on dangerous grounds when he speaks about imitations. For one thing, Bradley Pitt now told us that he was greatly influenced by Alex Raymond and attempted to copy his style. Although Pitt eventually found his own style it still bears the Raymond stamp. Another thing is Wheelahan's own early art. This a direct copy of Pitt's art. Where Pitt had an obsession about Errol Flynn's face, Wheelahan seemed to concentrate on that of John Derek's. We're sure that you're all aware of the remarkable likeness of these two men. So, we'd like to ask Paul "If it's alright for Pitt to imitate Raymond and you to imitate Pitt, what's wrong with someone else imitating Caniff?"

It appears to us that Paul's remarks about Caniff imitations is directed purely by [illegible] choice of John Dixon as the best comic strip artist that Australia has produced. Perhaps one could discount the POV panel's view on the grounds that they haven't seen a large enough variety of Australian comics. But, remember [illegible] two of the panel, Barry Herndon and Glen Johnson, were famous [illegible] Pitt's art. If acceptance can be used as a yardstick, there can be [illegible]. We've already told you of the acceptance of [illegible] around the globe. Something which has happened to all the other Australian strips. We've no doubt that many other Australian [illegible] Bradley, Pitt) deserved to have their works published [illegible] their work must have lacked that "something" which makes syndicates [illegible]. Dixon has found this "secret" ingredient and could well make himself a small fortune.

[illegible]

[illegible]

[illegible] beautiful Speed Gordon-like comic."

The "Speed Gordon-like comic" was, of course, [illegible] so here is an experienced artist who has viewed both sets of work, acknowledges the beauty of Alex Raymond, yet hands the crown to John Dixon. For the time being we rest our case.

Naturally, you noticed the reference to "Speed" Gordon, and not "Flash" Gordon. This is one mystery that we've never been able to solve. When Alex Raymond's great character was first published in this country it was done so under the name of "Speed" Gordon. Why? Your guess is as good as ours. We can't even recall when the transition was made to "Flash"...but we think it was somewhere in the mid-forties. The use of "Speed" is usually a good indication that the person using it is 30 years old or over. For a period, John found the existance of two "Gordons" almost as confusing as the "Katzenjammer Kids"--"Captain & The Kids" position. While he now knows the full story behind the Dirks-Knerr situation, he still has to solve the mystery of the dual "Gordons".

In the middle of March, John was contacted by Keith Dunstan, a well-known columnist on the Melbourne SUN-NEWS PICTORIAL. He had been handed a copy of DOWN UNDER by artist Vernon Hayles. Like most reporters, he smelt a story in the "high-prices" angle of Comic Fandom. John agreed to give him the details that he required on the condition that the article wasn't given the newspaper treatment. Keith agreed and the article appeared on March 20th. We're pleased to say that it gave Fandom an impartial coverage and, though it contained a few inaccuracies, John only wishes that he had one-quarter of the 1620 valuable comics he's alleged to have in his collection!!! We feel that Keith Dunstan had done quite a good job in the space that was allotted him. We agreed to allow him to run our full address, to answer any queries that might come to light. What's that old saying? Something about "fools rush in where angels fear to tread"??? That was us! And we paid the penalty. Three weeks later the mail was still rolling in!! We're sorry that we can't report that we found hundreds of new collectors for Fandom. Only the odd letter expressed any interest in our particular hobby. However, we did discover that there was tremendous interest in Oldboys' papers. The majority of letters were seeking

[illegible] about the Golden Years Club ..wanting to buy copies of [illegible] offering copies of his own and freyfriars for sale or [illegible] the best way to handle all these enquiries and to send [illegible] Thus we had our first meeting with [illegible] and I [illegible] out of the way to find a number of interesting [illegible] to attend. The most difficulty that we meet [illegible] members on the mailing list.

He is also interested in music, tapes, stamps, coins etc.

[illegible] and like [illegible] to meet Bill Hall. [illegible] busy lives a few miles away from [illegible] — in the same [illegible] — but it's a case of [illegible] to get there by public transport [illegible] seems to me [illegible] as the Main N.Y. are [illegible] Sad to say, it was just another case of a comic [illegible] or misunderstanding. The fact [illegible] had gone armed with a copy of Howard Keltner's list of information required to complete [illegible] but not one of comic book was to be sighted [illegible] It was quite an experience to see the amount and variety of printed [illegible] that Bill had collected. A true collector's mansion. Bill has a large study filled with shelves and cupboards that houses thousands of books [illegible] and comics. Bill is a completist in many lines of the old boy's [illegible] the whole variety of old Bloods and Time Novels, the forerunner of pulps, and books covering the Australian boxing, painting, music etc. He has [illegible] recordings and is interested in coins and stamps. Yes a man of many interests is our Bill Hall!!

The items in Bill's collection [illegible] eye. There were copies of Nelson & Sons Sexton Blake Library and these two items that were responsible for the [illegible] articles. To give you more details about these [illegible] going to do a [illegible] to the Collector", as I'm told about them.

A WAG OF A TALE

[illegible] gave us pleasure during those happy days called 'childhood" [illegible] stand out more vividly than the colourful pages. It was published weekly in the U.S.A. -- for exclusive distribution in Australia at 2d (two-pence) per copy. The publisher was Joshua B. Powers, Inc., 220 East 42nd Street, New York [illegible] it was printed by the Greater Buffalo Press Inc., Buffalo, New York. It was [illegible] in size and the early issues contained 16 pages in colour. Later it was expanded to 24 pages but the extra 8 pages were in black & white. It was actually a reprint comic and one could be forgiven if he mistook it for a [illegible] of one of the U.S. Sunday Comic Sections. The copyright material that was [illegible] belonged to the Chicago Tribune New York News Syndicate Inc., United [illegible] Features Syndicate, Inc., [illegible] Service Inc., The Bell Syndicate and Editors Press Service, Inc.

It was first published in 1950 (I assume 1st week in January) and was still [illegible] strong through 1959. Whether it continued into 1960 is something that [illegible] you or [illegible] Australian could research. Perhaps Mary Wade could [illegible] through the Sydney phone book and see if the company is still in existance [illegible] the Greater Buffalo Press had retained file copies??? Maybe David [illegible] could take time out from organising his N.Y. Comicon to help us with these details.??

[illegible] you some idea of the various characters that appeared in [illegible] I've [illegible] them to into years. Many characters appeared in all issues of the comic and to avoid repetition, I have not listed them each time. However where a [illegible] has been dropped or a new one added, I've indicated the date. Note: 'B&W' means printed in Black & White.

VOLUME 1, 1936.

[illegible] Hoople (Our Boarding House) & Dick Tracy. All these features appeared in colour.

VOLUME 2, 1937

Same Characters as 1936 [illegible] Little Joe; Modern Planes (B&W); The Adventures of Tom Sherrill (B&W); Hy North; Puzzle Fun(B&W); Spencer Steel (B&W); Tiny Tim Doll & Daffy Alley Oop; [illegible] book(B&W) Hunchback of Notre Dame(B&W);Sheena(B&W);Little Mary Mixup; The Clock (B&W) [illegible] Salesman Sam; Harold Teen; Major Hoople: The Nut Bros.

VOLUME 3, 1938

Same characters as 1937 additions: Gallant Knight(B&W); Count of Monte Cristo (B&W); Tex Maxon(B&W); [illegible] & John Bix Scrapbook; Out Our Way; Smokey Stover; Spooky; Sheena; Scrappy; The Clock; Count of Monte Cristo.

OFFICER OOP

THE HAWK

VOLUME 4, 1939

Same characters as 1938 [illegible] Brenda Breeze Sheena(B&W); Sgt. Stoney Craig; Daredevils of Destiny: Yarko The Great; The Clock. Dropped: Hawks of The Sea; Bumps; Tailspin Tommy; 4 Aces; Gallant Knight; Little Joe; Annabelle.

Now, a word or two about some of the characters, artists and stories. For the ERB fans I'd like to record the following details about the Tarzan strip. They were reprints of the Sunday pages and all the strips in Volume 1 were the work of Hal Foster. In Volume 2, somewhere between issue No. 18 & 29, Burne Hogarth took over the strip. At this stage Tarzan moved to the front page of AGS &(to my knowledge) never yeilded that position to any other character. The cost of moving to this prominent position was that the chapter title and illustration had to be eliminated.

After a few issues, Berndt's SMITTY was moved to the back page. Like Tarzan, he held this position against all comers. The early PETER PUPP pages were the work of none other than Bob Kane!! Although a far cry from his work on Batman, I'm sure that Kane fans would have enjoyed the adventures of Peter and Tinymite as they battled against Zula & his Robot. For some reason Will Eisner used to reverse his surname and sign his strips "Willis Rensie" - I've no idea why. However, I do know that his Hawks of the Sea was one of the best (if not the best) adventure strips ever produced for comics.

...the early issues were only good (by Eisner standards) but the latter ... were ... another was not the same story that ran in the old ... have no ... of stories. However, I suspect that it is ... and I'd appreciate ... from anyone who has a collection of old Hawk ... tries to confirm ... that the story had ... run. It was another Eisner yarn that filled ... Page. The Great ... My contacts tell me that Yarko was an escaped ... Devil's ... so, these stories are most probably a reprint from the same comic.

... part on the Sheena ... tales of the Jungle stories was handled by Mort Mes... have said this was reprints from Jumbo Comics ... Gallant Knight was ... by one of the old quality crew, Vernon Henkel ... Fuzzy Duncan & ... ... of Sheena was the work of well-known illustrator - J. Carroll ... ... was by Dennis Colebrook ... and The Clutch strikes back ... of ... by Geo. E. Brenner.

... Hunch of Notre Dame, "suggested by Victor Hugo's great classic" ... "pic-... by none other than Dick Briefer-Pirate Prince Sniffer etc.) I ... about Quasimodo Phoebus, Esmeralda, Jehan etc. from ... I ever did for reading the book ... entering Charles Laughton ... ... after Quasimodo had ... of Jehan and had ... ... to his beloved bells for the last time, the ... was taken over by ... "Pictorized" by Jack Curtiss. Now there is very ... to say about Curtiss' effort except to say it was accurate ... in comparison with the work of Jack Cortez, who took over the story ... ... with Nos 3 and No 12 (In Volume 3) Cortez had a distinct flair ... this type of illustrating -- and I was a very sorry lad to see him depart ... the scene when the story ended in Issue No 31. When Monte Cristo ... -- so ... I did like ... the classics. The spot was filled by Leon ... ... It was poor fare compared to its predecessors and certainly not ... I felt exactly the same way when Ed Cronin's Jim Swift replaced Sheena.

... Dick Tracy & Terry & The Pirates...Myra North & Moon Mull... I must be getting old..as I'm beginning to class this period as "The Good Old Days."

... INTERNATIONAL BOOTLEGGING???

... that I discovered at Bill Hall's place were completely ... I've been interested in comics for many years. I'd never ... across a single copy before. Further investigation showed me one ... reason why. ... as WAGS was produced exclusively for Australian ... It appears that IC was slanted towards the market in England. I ... be that they were the forerunners of WAGS...as they are of similar size ... with this big difference. WAGS was published purely to be sold ... newsstands, and carried no advertisements. International Comics were ... of Dandy Comic sections bound together with some ... from the IC heyday! I can only hazard a guess and suggest that they were ... early 1936 as the earliest copyright credits are ... It is the early editions of this comic that makes me think it was a bootleg effort.

... and ... though, around 1936,...and who could be blamed for ... a few dollar???. After all, hasn't all these ... been returned from islands and sellers all over the ... and have ... written them off as a loss, except for the few cents involved in "pulp" value???

what could you loose if you slapped a cover on a couple of bifies & sold them for 2d or 3d each!!! However, we don't want to be paying out money to the undesirable people, do we? I'll tell you what, why don't we just take off the front sheet that carries the date and the name of newspaper that carried it. That way no one will know where it came from & will they!!!

All of this is pure conjecture, of course but I suggest that something of this nature happened. In issue No 9, two Sunday sections come here with ads (Buster Crabbe says"when I'm tired, I get a lift with a CAMEL") are bound together in the identifications pages. To make it all worse there is no continuity of strip!! For example: In this issue there are two Tarzan pages by Hal Foster Numbers 240 & 241. The art is all very nice, but in one strip of Tarzan he is battling a mob of cannibals - and in the other he is battling Vikings in the open sea. Hal Foster art or no Hal Foster art, I don't think I could have taken too much of this!!! While Joe Palooka, Li'l Abner, Ella Cinders and a few others are complete episodes, It's a bit hard to follow Tailspin Tommy Broncho Bill, The G-Man, Terry & The Pirates etc. Issue No. 14 is a strange mixture as the two comics aren't from the same paper!!! Consequently you get two Tailspin Tommys (Nos. 297 & 317) & only one Tarzan and one Buck Rogers!!!

Now, somewhere in the next 8 issues, the publishers turned "legit". Issue No 22 carried the words "Compiled of Previously Published Comic Papers." That's only that they left the first pages on the comics. This issue comprises the comic sections from the New York Sunday Mirror, August, 22, 1937 and the Standard Times, August 1, 1937.

These comics sold in England for 2d each, which was about 4 cents, in those days. Just how long they took "who"compiled" them and if they ever achieved any form on continuity is something that will have to be recorded by some other fan. All I know is that it appears that for a period "someone" did a nice little trade in "Bootleg" Sunday Comic Sections.

In closing this off I must thank Arnold Keena for allowing me to use many of his copies of WAGS and those issues of INTERNATIONAL Comics without this assistance I wouldn't have been able to fill in many blank spots.

And now, I'd better turn the typewriter back to dual-control.

HOLY PAGES OF AGONY!!!! - We've just received CAPA-alpha No 7.. and we're staggered!! Only 19 Contributors and you've got 88 pages!!! Good Grief as Charlie Brown would say, what's going to happen when our membership reaches 50 .. and everyone contributes to the same issue?? Of course, we're only kidding as we realise that this is very unlikely to happen. Our only gripe is that time didn't permit us to be part of this mammoth issue. Still we would like to thank the rest of you CAPA-alphans, who did contribute, for giving us such a wealth of reading.

Where's AGENT X?? You get a black mark for even suggesting that we missed the article on WOMEN'S DAY!! The reason being that we reported this article in CAPA-alpha No. 6!! (See page 3 of WOR, par.2) We are severely hurt that you don't read our contribution and only the fact that no one else will publish our stuff stops us from severing all diplomatic relations! If that "woman from Down Under" who offered you that "fabulous collection" is Miss Edwards -then that accounts for the fact that we haven't had a reply from her. She sent us her list and we made her some offers - but never even got a "Thank You" note in return. Now we can understand why. If you're going to sell her collection in the U.S., we bow out gracefully. We can't possibly compete with U.S. Prices.. However, we hope you'll be sure to let us have a copy of the list when you get

around to compiling it. By the way, let's know if you get that SCREEN THRILLS BRAVE & BOLD - 19 . If not, we have a spare copy! We'll let you have it on receipt of an affidavit swearing that you'll read all future issues of WORLD

Our thanks to Tom McGeehan for dedicating the B & B and Showcase listing to John. This is the first time that anything has been dedicated to him although he often suggests that Jan is "dedicated" to sending him to the poor-house!! Anyone who is interested in trading Brave & Bold-1 thru 26 should be sure to contact us.

Fred Patten -- Thanks for the run-down on "barton werper". I'm sure you'll understand if we don't accept your kind offer to send us copies of "his/her" work. We'll take your word (& Dave Hulan's) for the quality. We feel sure that if there had been the slightest chance of it being anyway acceptable, our good friend Jeremy Berry would have insisted that we read it. By the way, you still didn't tell us who was responsible for the illustrations that accompanied Dave's article. Just who is "Lyg"??? Also, next time your turning the crank handle for one of Dave's articles, try and get another 50 extra copies. Pertaining that "just isn't" a set for us. Re the conversion of £10 into Australian paper currency, we're sure we can arrange something to your satisfaction actually, you'll be getting in at a good time we will be able to get you some nice crisp, crackling new 10/-, £1, £5 and£10 notes.. and early in 1966 we'll be able to get you some of our new currency, when we swing over to Decimal Currency (Dollars & Cents...what else???) We think we'd be better off exploring this per medium of letters..Agree?? If so, drop us a line, once you've read this contribution. Remind us to include, as a "bonus" a Korean 100 Yen note. and remind us to have a look through our junk for a German 1,000Mark Note

Jeremy Berry -- Welcome to the club, Jeremy! We don't know how Agent-X talked you into it, but we're sure glad he did (was it the lure of back issues?) while everyone enjoys your Ego Crusher in TCR(and we're happy that we were instrumental in "pushing" you into the job) it doesn't allow you sufficient scope. You have a fine working knowledge of many subjects...and the pages of CAPA-alpha should prove an ideal medium for expressing your views.

Derrill Rothermick -- We would agree with Jerry Bails that the Academy's function is not to arbitrate in disputes of the Cassidy-Rogofsky nature, however, we do not agree that TCR and other fanzines should not carry statements of complaints. If a fan has made an honest attempt to settle the problem(& Danny appears to have been a little hasty in this respect) then we feel that he is entitled to use all other avenues to gain satisfaction. We gathered the impression that Danny's complaint was a paid advertisement and not a statement backed by that zine. That Danny's hasty statement carried many words which he'll have to regret, is a cross that he'll have to bear. However, we don't see how Glen (or any other faned) could kick out the advertisement because of this...anymore than he could kick out the advertisements that proclaim many a fanzine to be the "best" "greatest" "Sensational" and other unethical adjectives. Most young fans are very hasty, everything must happen to-day. there is no thought given to the long term. It is a pity that we don't all remember when dealing with younger fans that we recently had cause to caution a young Aussie fan for writing a "blast" letter to another local collector (not us) again it was a case of pettiness over books of some. The problem was rectified in a matter of days, but the young fan must have severely damaged his standing with other local collectors. Perhaps some intrepid CAPA-alphan would care to attempt to formulate a "Guidesheet for Negotiating Sale/Trade Problems"??? The emphasis has to be on the "Guide" - as the Academy is a guiding body, not a dictatorship

Dick Jeor roff - our congratulations on taking out the Alley Award for the Best Fanzine Article! We always enjoy your work and we are particularly thankful that we can now get regular doses of it through the pages of CA/A-alpha. You are one of those fortunate people who are able to put us muchat home with a studied article as they are doing a little tongue-in-cheek spoof. **Keep up the good work!**

Richard Kyle - We hope the comments about your hoax mock didn't offend as there's been no reply from Cardiff since then! Also we noticed your change of address. We hope the U.S. Mail service can be relied upon to forward mail as we posted you a copy of Down Under at the old address!

Al Kuhfeld - Good old Al! Your answer to Dick Lupoff's opinion in COMIC ART was a killer-diller! Probably, Don & Maggie will hate you for not having submitted it to them for the next issue of CA -- but John was pleased to find out so quickly that someone else shared his views. Like yourself, John just "likes comics". He was uncomfortable trying to fit himself into one of the four categories listed by Dick. Perhaps, portion of the "Nostalgia" category applied, but not sufficient for him to seize upon it and say, "This is it!! This is the reason why I am interested in comics!" There seems to be more to it than that. At this stage we're not going to try and work out what it is - it's always best left until we have more time to go into it in depth. But then, it's nice to know that someone else just likes 'em.

LATE NEWS

Attention all newspaper strip collectors! Now available in Australia are many reprints of U.S. daily newspaper strips. These are published by Gold Token Books under the title of "Picture Action Series". They are in pocket book size and contain 64 pages of strips ..no ads.!! Characters who have been published in this series include Secret Agent X-9, Brick Bradford, Flash Gordon, Mandrake, Tim Tyler & Dr. Solt.

Latest revival on the Australian Comic Scene is John Dixon's CATMAN. This is being published by Photo Type Press and in keeping with their usual practice, they have numbered this latest issue No. 12. Should they continue to re-print this strip, it will mean that the final issue will carry No. 34. This point should be kept in mind by all U.S. fans hoping to complete their collections of this Character. Photo Type Press is also re-printing Mandrake, Flash Gordon, Brick Bradford, Tim Tyler, Heart of Juliet Jones, Rusty Riley, Flynn of the F.B.I., Don Winslow & Captain Midnight. The latter two are re-prints of old Fawcett comics and not the newspaper strips.

HELP!!

Who can give us information about a series of comics published during the mid-forties called TOPS COMICS?? The series appears to have started with No. 2001 and was published by Consolidated Book Publishers of Chicago. Issue No. 2001 contained two stories of a Super-Hero called THE JACK OF SPADES. Issue No. 2002 was a book length epic called RIP RAIDER. Both these books were pocket-size and contained 32 pages. Portion of the pages were four colour, while others were black & red. No price is shown on the comic but, we would assume that they would cost 5¢ a piece. Would anyone with more details about this series, please contact us.

SHMOZ 3

Shmoz #3, by Phil Castora, for CAPA-alpha #8, May, 1965. Mimeographed by Don Fitch.

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It has come to my attention that some individuals in comicdom condone some of the actions of the Comics Code Authority. I am all too well aware that many of my opinions are not shared by all those with whom I come in contact, either in person or in print; still, I find it distasteful to realize that some of those who suffer because of it don't know all the reasons why this odious organization has not the least shred of justification.

(Perhaps "suffer" is rather a strong term; I use it here to mean "are deprived of enjoyment.")

At any rate, the purposes and activities of the CCA are, openly and avowedly, to be summed up in the word 'censorship.' It is therefore necessary only to point out the unjustifiable evils of censorship in general (or at least as it applies to comics) to show how totally indefensible is the CCA.

First of all, censorship is, by its very nature, an abridgement of freedom of the press or of some other mass communication medium. This freedom has been jealously guarded so far as possible by free men since they became aware of the "power of the press" many years ago. The danger of censorship can be easily seen by a particularly horrible example that dates back about two millennia. It seems that a law was passed, back in the days of Imperial Rome, which prohibited the publication of obscene matter. Then another law was passed which re-defined "obscenity" to include criticism of the emperor!

In other words, censorship can be carried a little too far--and it usually is. To take another concrete example, not too long ago, publishers of comic books submitting to the CCA were "discouraged' from the use of the word 'evil"! This, of course, didn't work out, as the editors merely substituted some such synonym as "wicked" and blithely continued publishing the same sort of material they had been publishing all along. The readers had to put up with rather odd sounding phrases for a while, till the CCA saw they really weren't getting anywhere that way and generously decided to let the publishers use that nasty word again.

Of course, the question still remains as to whether censorship has some value which may offset its obvious dangers. There are some misguided persons who believe that censorship of one kind or another protects children from mental illness. To adequately deal with this argument, in its entirety, would take several thousand words; however, being too lazy to expend that kind of energy, I'll just take three specific examples which are the only serious arguments I've ever heard presented on behalf of censorship.

The first, and most easily disposed of, is the argument that horror comics are harmful, in that they scare the wits out of kids. Now in the first place, they scare very few children. As for the ones they do frighten, it is probably that the situation is analogous to the TV-eyestrain situation; when television first became widespread, it was found that continuous watching produced the symptoms of eyestrain in a number of viewers. Investigation, however, found that the television was actually doing these people a service--the ones without glasses needed them, and the ones who were glasses needed new ones. Very likely, the children who are bothered

by horror comics, likewise, are already suffering from some sort of anxiety which certain types of material trigger into more spectacular symptoms.

The solution, however, is not to try to keep the child away from such triggering stimuli. This is going to be as successful as trying to prevent him from contracting the measles. The child is suffering--take him to a doctor. If he has the measles, one calls the physician; if he has eye trouble, one takes him to the oculist or opthalmologist; if he has an emotional problem, one takes him to the psychiatrist.

Protection does not help. It merely puts off the problem, while in the meantime the condition is complicated by association of the source of the anxiety with additional elements of the environment. In other words, censorship can do no good, and can contribute to the problem rather than to the solution.

The second objection to comics is that they can incite the child to violence and crime. Again, we have the same situation with respect to evidence--the proponents of this theory point out that juveniles who commit crimes are addicted to fiction--comics, tv, whatever is under attack at the time--which deals in crime/violence. This evidence, however, is not even statistical in nature--at least I have never heard of any results showing that such fiction is more popular among delinquent juveniles than among the law-abiding. Further, should such turn out to be the case, even this means nothing; there must be a cause-effect relationship established before such statistics could become meaningful.

How about the testimony of psychologists? What is their opinion? Well, despite the rather extravagant charges made by such as Wertham--who, in my opinion, found the financial value of his theories to be the deciding factor in adopting them --and others, some or all of whom may have been entirely sincere despite the preceding parenthesis--despite such charges, the consensus of opinion among the most respected members of the field is that the supposed harmful effects of crime and violence in comics (and tv) is far overrated, and pales to insignificance besides the positive value of the cathartic effect of such comics.

Children, of course, like adults, do have at times the urge to slug someone. Occasionally a lot of people. Violent anger is something to which nearly everyone finds himself tempted at one time or another. And it is a fact that seeing a "favorite" villain get what's coming to him is emotionally satisfying precisely because it relieves some of the reader's own desire to belt someone (else, but the subconcious isn't too picky about this) in the teeth. Now this is a definite plus value. In fact, when the villain is portrayed sympathetically as a general rule--look out. This is fine, as long as one is considering the conscious mind; however, on a subconscious level, there are those few people (not necessarily juveniles, either) who will react the wrong way. Of course, these will be in a small minority --just like the ones affected by the horror comics.

Space limitations and lack of spare time require me to continue this. I hope to complete it next month.

Andy Zerbe P.O Box 6206 Montgomery, Alabama 36106

I had better explain before I get started that some of the items covered in here may have allready been mentioned elsewhere. This happens because I have to prepare SARGASSO about a month and a half to two months in advance as I do not publish it myself. I merely type up the masters and send it off to another fan to be published.

INCREDIBLE SCIENCE FICTION came out here as soon as it was published. This doesn't allways happen. I picked up my copy of TALES FROM THE CRYPT in January in Birmingham, yet it still hasn't appeared on the stands here. I hope more reprints of the EC science fiction and fantasy mags come out. The stories were much better then the usual run of comic book stories. It's easy to see how the little kids who usually buy comics couldn't buy them since they wouldn't be able to understand just what was going on in a story. This didnt apply to me through as I brought the comics and read them even though Icouldn't understand them. However, the only ones that still stand out in my mind today are a few of the Ray Bradbury and Adam Link stories. I simply don't remember any of the other stories in them even though I have a feeling that I may a read two of the stories in ISF before. A good idea for a future reprint would be one consisting of EC's Ray Bradbury adaptations. The usual reason given for the failure of EC's sf comics is that they were too mature for the kiddies who usually brought comics. Perhaps another reason would be that sf comics simply didn't sell well at the time. Aside from the EC ones I can remember only three others, FLASH GORDON, TOM CORBETT, and BUSTER CRABBE. I consider the latter a sf comic because in every issue that I can remember Buster was usually flying a rocket through space with one hand and a beautiful ~~blond~~ girl with the other while wearing cowboy outfit complete to ten gallon hat and six-shooters. Must have been an attempt by the publishers to reach both the sf and western fans. There were probably other sf comics but, certainly there weren't many.

I used to have several magazine called TIN TIN featuring TinTin. I've long since thrown them away but the mention of him in the past few K-a's reminded me of them. A correspondent of mine said that he could get me a issue so I let him. He did. The only trouble is the magazine is in Spanish and while it does have Tin Tin in it, it's not the TinTin I remember. I dont speak Spanish and haven't the faintens idea what's going on in the story. I don't speak French either but, having had a year and a half of it in school I have at least a faint idea of what't going on when it is used. Since I don't read Spanish I'm going to have to attempt to tell you what little I remember of the French magazines. The issues I had were somewhere in the seventies. They were about the size of LIFE and printed in color on good quality paper. The stories used a continued next issue type format and TinTin wasn't the only one in it. At the time the story was taking somewhere in outer space. Whether these stories were originals or reprints I have no way of knowing. The only other thing of interest I remember about the mags was that subscription info was given in them for every major French speaking country in the world, including Canada. So I imagine that you might be able to get copies from Canadian fans who live in or near French speaking areas of Canada.

Marvel's decision to list the members of the FFFS in the pages of their comics could be the best thing that happened to fandom so far if we take

advantage of it by contacting the fans in our respective areas listed in it who are not allready in contact with comic fandom. This could greatly increase our membership// What's the CCA coming to when Sarge Steel can refer to his secretay as a jealous wench? I don't understand how the word got past them.

WENCH, n, a young girl or maiden: usually in an invidious or bad sense
Webster's New School and Office Dictionary

If Steve Rogers joins the CIA how will he explain to any of his old war time buddies that he happens to meet now come he hasn't aged a bit in twenty years. I know comic book heros are supposed to be ageless but, Rogers has been in suspended animation for twenty years, thereby implying that the rest of the world has aged while he hasn't.//Even after seeing it I still find it hard to believe. Jack Kirby did 80 pages of pencils and the layout for twenty additional pages in March, yet his work actually looks better. Either Kirby works best under pressure or his inkers are doing more work then they're receiving credit for.// Did everyone notice the letter columns in Doctor Solar #12 and Tales to Astonish # 68 which commented on the impossibility of giantism. My understanding of the English language may not be what it should but, in both cases, I got the impression that the answer amounted to Doctor Solar-Giantman was a giant because he was a super hero and was a super hero because he was a giant.// Dastardly days are here again. The Phantom Blot has just become the lastest villian to receive his own comic. Here's hoping that he's more successful then the others have been. It's a refreshing change to see an out and out villian for a change instead of all the pseudo villians that we have been subject to lately. When the first issue of The Phantom Blot came out I wasn't sure how they could handle him through a long series of comics. Due mainly to the efforts of a good writer I think they've solved this problem. One of the things I like about this comics is that it has had all three main Disney characters, Donald Duck, Mickey Mouse, and Uncle Scrooge, appear in the same story. This is something that doesn't often happen. // I don't think much of the Avengers new lineup. The only first rate stars in it are Captain America and Hawkeye. Quicksilver might make a good second feature in some magazine but, his sister the Scarlet Witch isN't any use to The Avengers at the moment.// I've just found a paperback put out by Dell called "He Done Her Wrong" which reprints the newspaper strip of the same name by Lilt Gross with an introduction by Al Capp. This is an excellent example of art at its story telling best for Gross manages to tell a story over200 pages long without the use of a single word.

John McGeehan in your Dell Four Color Checklist you listed the following comics Donald Duck #4, Mickey Mouse #16, and Dick Tracy #'s 1,6,8,21, which were not listed in the respective checklists you made for each series. ~~[illegible]~~ If you don't have the complet info on something why don't you list what info you do have and then leave space for any unknown data to be added at a later date. As they are, any one seeing them without knowing better would believe that these checklists were complete. To help you out, I believe that Mickey Mouse #16 contained the first Phantom Blot story. By the way, does anyone know if this story appeared in the newspapers before it appeared in the comic book? Before I was thrown out of the State Department of Archives I came across an episode from the Mickey Mouse daily strip that looked as if it was part of The Phantom Blot story.

Fred Patton I'm afraid that you haven't been paying much attention to Hawkgirl if you think she belongs in the Teen Titans. She is supposed to be an older mature married woman. Hardly the sort of person you would want associating with a bunch of teenagers. A man yes, a woman never.

Bottle Bailey	4	227,655
Bugs Bunny	6	322,901
Daffy Duck	4	260,071
Doctor Solar	6	247,928
Donald Duck	6	317,315
Flinstones	8	probably over 340,000
Little Lulu	4	240,010
Magnus	4	247,730
Mickey Mouse	6	238,054
Mighty Mouse	4	
Popeye		probably over 300,000
Phantom	6	236,629
Space Family Robinson	4	232,021
Tarzan	6	345,792
Tom & Jerry	6	294,159
Three Stooges	6	323,505
Turok Son of Stone		
Walt Disney's Comics	12	457,008
Woody Woodpecker	6	246,486
Uncle Scrooge	6	337,094
Yogi Bear		253,443

The above is a listing of most of the Gold Key comics with circulation figures included where known. I compiled most of them during March when many of the comics had already been taken off the stands is why it isn't complete. However, iron into gathered while studying the above figures we can at least make a guess at the circulation of the comics I missed. When I compiled those figures I was planning to see how much I could learn about Gold Key and their comics from them. At first I thought not much but, the longer I study them the more I realized that I could learn from them.

To get this off right we'll start at the bottom and work our way up. The lowest circulation shown above is 227,000 (to make it easier for me I'm simply going to write zeros in the place of the last three digits for all numbers), so it would appear that in order for a comic to be published on a regular basis at Gold Key it must sell at least that many copies per issue. Naturally, trial issues are allowed a little leeway. If the trial issue proves to be a complete loss and sells less than say 200,000 copies it probably won't see a second issue. However, if it does sell more than 200,000 it probably will see a second and even a third issue to see if its circulation can be built up to the required minimum. Take the Phantom Blot for example, it must have sold fairly well and hit the minimum early as by the third issue it had become a quarterly. Not Beetle Boys #1 which came out about the same time as Phantom Blot #1 has seen no second issue showing that it must have been a complete flop. By regular publication for these low circulation comics, I mean quarterly publication.

Next come the bimonthly comics. The one in this group with the lowest circulation is the Phantom with 236,000 so I will use 235,000 as my dividing line separating quarterlies from bimonthlies. You will immediately notice that there are three quarterlies on the above list whose circulation was higher than this. Well, before the circulation figures came out there were at least six quarterly comics with a greater circulation.

So perhaps these other three quarterlies will soon join their departed brothers by also becoming bimonthlies. On the other hand, Space Family Robinson which for the past year has been a bimonthly comic became a quarterly this year as its circulation has fallen before the acceptable minimum for a bimonthly comic. If it should somehow regain its lost circulation during the coming year it will probably become a bimonthly again when the next circulation figures are published. Gold Key seems to make make major changes in the publication status of a comic with the issue in which the circulation figures appear.

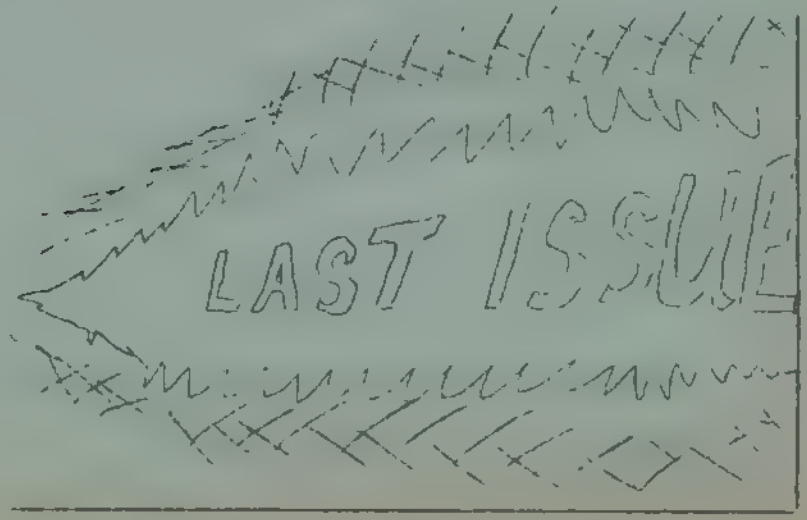
You'll notice that these bimonthlies can be subdivided into two groups, those with low circulations and those with high circulations. Doctor Solar the best seller in the low circulation group sells 248,000 copies of each issue while Tom & Jerry the poorest seller in the high selling group sells 294,000 copies per issue. Why the big gap of 46,000 I don't know. Somewhere they must not be appealing to the reader who buy comics that would sell in between these two groups.

Remember a while back I said that we could figure out the circulation for the various comics for which I missed getting it? Well, I'm going to do it now. Starting with The Flintstones, this comic probably sells over 340,000 copies per issue. I say this because it is published eight times per year. The best selling bimonthly is Tarzan and many readers say this comic is actually selling eight times a year. I figured that in order to be put on sale eight times a year Flintstones had to sell at least as well as Tarzan but, to be on the safe side I listed a slightly lower figure. Mighty Mouse is a quarterly so it sells at least 227,000 copies per issue. Notice that at least. I'm using that as a means of saving face in case it suddenly becomes a bimonthly. I put Popeye down as selling at least 300,000 copies per issue because one of Gold Key's editors mentioned in The Rocket's Blast-Comicollector that it was one of their best selling comics so it would have to be in their high circulation group. I can't figure out Turok's minimum circulation because I don't know how often it is published. Korak Son of Tarzan isn't listed because it hasn't been published regularly long enough for them to be issued (by them I mean circulation figures of course) for it. Anyway, I'm not about to try and guess the circulation of a comic that has had no quarterly issues. Right from the start it was a bimonthly.

Some of the comics on the best seller list were surprising to me, others weren't. I knew Tarzan was the best selling adventure comic but, I didn't realize that it outsold the others so well. It sells a 1000000 copies more per issue than its nearest competitor Doctor Solar. Fans can have Solar, Magnus and The Phantom but, its evident that the general public prefers Tarzan. and as long as he sells well he's going to stay the way he is to the anguish of the ERB purists. I figured that Donald Duck and Uncle Scrooge would be up there since they generally have good stories in each issue. Of course the Donald Duck writer occasionally pulls boobees such as having Donald read the Junior Woodchucks Handbook but the average comic reader isn't going to notice this. I don't know why the other four comic in this best seller group sell so well, however, I assume that it is for the same reason, good stories. Maybe I had better start reading them. Since they sell this well I'm probably missing something by not doing so.

to be continued

The Rabbit Rotter



The Rambling Roamer

I recently received the 6th issue of K-a and was muchly pleased/saddened by what I saw. I finishe looking at the fairly good front and back cover and upon glancing inside the front cover, lo and behold, a contents page!! This pleased me. After all, it was I that screamed for it in issue 3.

Why was I saddened ? I received what I wanted. We ll, the main portion of RAMBLING ROAMER 3 discussed the possibilities of a contents page and listed suggestions and gave an example. Besides that it was entirely on stencil.

I am pleased again by the fact that I couldn't get to the printer to get it run off which would have caused the unnecessary expense of running it off and sending it out only to have it rejected.

While I'm on the subject of the third issue I may as well do the mailing comments I promised back in ish 1! Sorry for not being around every issue. I won't make any promises about the future any more.

----------COMMENTS ON THE PAST----------

- - - - - - - - - - - - - - - - K-A-alpha #6- - - - - - - - - - - - - - - -

Sorry to hear of Bruce Beamer's death. I only heard The Lone Ranger once on the wireless and then I didn't hear all of it. The wireless is good but I guess the station was a bit distant.

** *** * ***** * *** **

Agent X-&c. Reporting by Jerry Bails page 3*+*

I missed all the stuff on Comicdom as we sub to none of the mags mentioned and I didn't receive an advance notice of publications dates. I listened to Wallie Cronkite for a couple of evenings until I was bored stiff. So I gave that up. The wireless has the news and it takes five minutes with one or no commercials. If any of the ~~zenith~~ parelologists have copies of the mags to loan I would be pleased to read them. I am honest and for your thoughtfullness I will send a copy of THE WANDERER # 2 whether you like it or not. I should be our Real Soon Now. I'll place an ad in here when it is. It's a quarterly fanzine being pubbed at yearly intervals.

!! !!! ! !!!!! ! !!! !!

The Index of Periodical Literature &c. by P.W. Brill*+* page 8

This was the kind of listing I like to see. The type that merely lists the pubs seems to me to be a complete waste of time and space. One is apt not to purchase something which he knows little about. Since they are not for sale any way it makes no difference. But it sure enough whets

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ART CREDITS: COVER-Art Joe Nolan LETTERING-PETE K

PRINT RUN 75 COPIES!

Published irregularly at different times for the benefit of those in K-alpha and various innocent bystanders.

Warderer Publication #6, Rambling Roamer Publication #3.

If you find a mistake in this fanzine, consider it's there for a purpose. We try to publish something for everyone, including those who are always looking for mistakes.

All material printed herein is entirely the personal opinion of the editor and was not influenced too greatly by any outside opinions.

(ESH 3)

the appetite.

How a worthless list would be like that contained in ish 3, page 17. Maybe the title of a book whets your appetite but it does not do much for mine. The title tells nothing of the story. Is The Hunchback of Notre Dame the story of a hunchbacked football player at Notre Dame? See, the title tells nothing. If you had never read it you would know nothing of the book except what you were told. So if all the book sellers just listed the name and didn't but a brief sentence or two to explain the book, I doubt if it would sell as good. This isn't such a good example since HoND is a classic and might be purchased on name alone.

Roy-Al Ramblings by Roy Thomas on page 13 +*

Why don't you do an imaginary tale of ALTER EGO MEETS NEWSOM and give them the same treatment they supposedly gave you?

Hints for Improved Reproduction... by Jerry Bails on page 27*+*

Thanx muchly for this, Jerry. I don't think any of the contributers thus far need this but it was very interesting nevertheless. On No. 7; I tried to draw something or other on ditto and placed the master on a thick tablet with soft paper. I thought it might be easier for a large dark area but I was badly mistaken. The paper didn't push thru but it bulged rather badly. The result: one ¢%¢#¢%% master in file 13, the circular file.

Whiz Bang by Rich Weingroff on page 33*+*

Very interesting, Rich. I hope to have a bit of room after these MCs to talk a bit about Marvel and some of the other chains.

Summation of CAPA-alpha #'s1-3 by Dan Alderson on page 45*+*

From this to the end of the issue are the high points of the issue. It's nice to know there is someone with enough time and initiative to do it. I hope you continue the series soon with 4-6. If next issue (number 7) sees it it will be up to date.

Wandering Liner by Darrill Rothermich on page 37*+*

Roy and I ramble and you wander. I wander to in genzine. The reason I brought this up is because of the important announcement to follow; (ain't I sneaky?)

This is the last issue of RR as a zine but I will be around . I will start anew in a zine titled LUNA comix which will be numbered 1. I will co-edit the zine with Richie Denyo--Box 229, Waller Hall, Blooms burg State College; Bloomsburg, Pennsylvania-17815 applicant #4. The process will be ditto and mimeo but not always both. The cover of every issue will feature an original super hero conceived in our minds and given birth on paper. If you wish a sample of our work send 15¢ for THE WONDERER and PUF-RICH. The former has a super hero cover that we may reprint later on if we feel up to it. Both give excellant samples of our ditto work exept for a bit that was done with my old typer. If you notice any differnce in typeface it is due to the fact that the part of it thatwas on stencil was done at home. and page 2 was done last night on Richie's typer and this page is on his roommate typer.

If you are artistically inclined consider this a plea for material such as comic type illi.

Did I inform you that I might title my editorial in LUNA RR?

If I go on with the reviews it means 2 more pages. I'll do it!

THE SILENT YEARS

The silent years began shortly after I entered New York City to visit my cousin. He used to be a comix fan that moved on to science fiction. That is where we differ.

While I was there he predicted that I would quit reading comix before I was 14. He wasn't wrong by much. I quit reading shortly after my 14th birthday. I had enough foresight to save my collection through the silent years. This foresight could better be termed nostalgia. Yes, even though I gave up the 'present day' comix, I still took a fancy to the older, better ones.

I recently went through my comicollection. Isn't it fantastic how good Blackhawk used to be? I can't stomach most of the DC comix exept for a few outstanding ones--Atom, Hawkman sometimes Flash and maybe a few others if they look good. JLA sometimes has enticing covers but the interior art usually smells.

So, back to the subject, for a period of a couple of years I read only comix advertising new horror movies and comix of a similar vein.

And then, POW!, I reentered the comic field. What, you ask, brought me back? Well a comic buyer friend of mine left a comic out where I could read it. It was a giant man and I liked it. I had never seen giant man before. He was new and seemingly unique. Now I read mostly Marvel comix and like a few of them.

I've been in comic fandom for a little over a year now since before my 16th birthday. That is just reading fanlom. So I was away about 8 years. If any of your would care to sell some comix or know someone who would, please send me a list.

*** *** ***

It is now 1:12: 44 in the morning. Whoops, 12:13:19. I am waiting for Dick Summer on the Nightlight show of WBZ Boston 103 to replay his recording of Alfred Noyes, "The Highwayman." Just now he read the letter of a girl who was going to be operated on for a brain tumor with an 80-20 chance of survival. She said she didn't want to give up life but, "...if God wills it, so be it." She lived. And was told that her boy friend had been killed accidently in a hunting accident. That morning he had for the first time, held her hand while she was in the hospital and told her, "I love you.". He kissed her lightly on the forehead. And she never saw him again. Very heart rending.

Let's go into a more pleasant subject.

It seems like a lot of comic fen almost worship the artistic abilities of Jack Kirby. For what it's worth, I think he stinks. I never did think that big hands, feet, and mouth went too good together. He draws all 3 and is lousy. And then more bad news comes to the fore. He is going to draw HULK now. This is the worst thing Marvel could have done. I always thought that Steve Ditko was the only one that could do HULK effetively. I guess I'll have to wait to see how it works out before I yell too much.

Daredevil has moved up to best comic in my book. The latest issue was really good. Well, Good is the best artist on the Marvel staff with Ditko a close second.

Gad, just imagine how bad it would be if Kirby took over the artistic parts of Spiderman and Dr. Strange. I would mean another Silent Years for sure!

Richie sent me some old comix among them a Captain Marvel. So, what's so great about him. I only have the one issue but I didn't think it was great. May Satan have mercy on your black soul.

Comments on the Present

This review will be typed directly on stencil, a process I don't often utilize. I am doing it now because Richie will be back soon and wants to go down town to get it run off and sent. It is 10:55 and he shall return at 11:30. Onward, then.

This month the big thing in the Marvel chain seems to be eliminating the most notorious of the villains. Zemo was buried this ish, Magneto and Mastermind are transported to a far distant planet. Quick Silver and The Scarlet Witch leave the then disbanded Brotherhood of Evil Mutants and join the Avengers. Thor, Iron Man, Giant Man, and The Wasp are leaving the Avengers on a leave of absence. They say it is not permanant but they leave with sad hearts as if it is. Doctor Strange is still coming on strong. If it weren't for him Strange Tales would be pretty bad with just Torch and Thing. While I'm on the subject of Torch and Thing I've got to say a few things. The deceased Puppet Master is back once more. There is no explanation as to just how he regained that precious substance called life. If they would have given reason it would no doubt have been something rather ridiculous so I guess it really doesn't matter. It was the Puppet Master that fell from the window back in Fantastic Four wasn't it? Anyway, it's a rather slow tale with little significant actionn. If they brought Puppet Master back like that then you can bet your bottom Marvel that they will sooner or later bring back Magneto, Mastermind, and probably even Zemo! Zemo will probably come out of the grave with the same amount of explanation that they gave Puppet Master's return from the dead. It is a notable feat to return from death, you know.

The Fantastic Four has one of the best issues that they've had for some time. The last few issues have been really bad and it pleases me to see them coming up a bit. That Wingless Wizard and his motley crew was very poor. Stan sure scraped the cracks at the bottom of his story barrel for that crew. That dame with the living hair or whatever it was was very humorous as I am sure it was not intended.

Anyway the fantastic four have lost their fantastic powers and fantastic Reed Richards makes a robot for the normal Ben Grimm, tries to give Jonnie Storm his original Torch powers and the visible girl he tries to resume powers of invisibility. Doctor Doom's mind returns to normal and his hatred of the Fantastic Four also returns with it.

Fortunately Daredeveil appears on the scene and lends a title to this issue;"A Blind Man Shall Lead Them."

Wouldn't you believe it; Doctor Doom is soo incredibly intelligent that he figures out Mr. Fantabulous' machines just by looking at them. I wouldn't either belive it. At least Kirby drew Daredevil well--better than anything he has done in a long time. It's almost as tho he had help from Wally Wood. It concludes with Daredevil and his Fantastic Four converging upon the Baxter Building, home of the f4 and present hangout of Doc Doom.

Giant-Man is good this time because Vince Colletta inked Bob Powell's artwork. The story wasn't too bad nor was it too good. Next issue may prove to be a different story, I hope. The top is back and knows how to fly!

I forgot to mention the fact that Hawkeye is now a member of the Avengers and his girlfriend the evial Black Widow was killed.

Ah, Hulk isn't near as bad as I thought it would be since Kirby took over the art department. I still like Ditko better. Or if they'd get Colletta to do the inking it would be a bit better.

Thor was rather good this time.

Captain America is getting better. It seems to be the only strip which isn't marred by Kirby's artwork. I don't know if Marvel will try experimenting with different artists from the bull pen. It tells the origin of the Red Skull. At the end of this above par story Cap is brainwashed by some chemical into believing he is a Nazi. Sounds like it will be good.

I mentioned a bit about the X-Men before but when the Scarlet Witch and Quicksilver left the Brotherhood of Evial Mutants they wouldn't join the rank of the X-men because they didn't like the fact that they were mutants. I wonder if there will ever be any other mutants join the X-Men. Most likely there will be.

Spiderman is good as usual. There is the usual high degree of action and screwing around that is so prevalent in the Spiderman comic.

My favorites in the Marvel lineup are as follows; Daredevil
In Dc comes Brave and the Bold featuring Batman /Spiderman
and Greeen Lantern teamed up together (as most /Doctor Strange
teams do) in a well-drawn, rather good issue. It is better than most of the DC I have read of late. I've given up for most of them tho. Maybe one of these days I'll expand to more of the DC chain. I can't do very good reviews of DCs comix since I only pick up one or so if I have nothing else to do and a bit of spending money.

Blackhawk must be improving. The art was good and the story was readable from front to back. Maybe DC is undergoing its much needed period of change which is good. Rick Weingroff mentioned the change in Marvel and how it was responsible for the readableness of the Marvel chain. Maybe DC will improve and give a bit of competition to Marvel.

Want to read a really bad comic. Get the Fly Man 31. I bought it cuz it looked like with all the super heroes shown on the cover I figured that maybe it would be good. They were going to form a group (Black Hood, The Shield, Comet, and Fly Man!) called ((get this)) The Mighty Crusaders!!!

Charleton came out with a readable super hero! This really astounded me no end. I bought it just to see what it was like. It was Son of Vulcan. It seems to be a take-off on Thor. The alter ego of Son of Vulcan is Johnny Mann who is a reporter (Superman?) and he is also lame with an artificial leg (Doc Blake/Thor). The Greek Gods instead of the Norse Gods give him his power. Vulcan is the most prominant of them as he is also a lame one. Thor is the son of a god and Johnny is sort of an adopted son of Vulcan making him a step son. So since Vulcan is the son of Jupiter, the head of the Greek Gods, then whats-his-face is therefor, through common logic, a step grand son of Jupiter. He fights The Giant Gilator and Doctor Kong billed as the meanest man alive. Doctor Kong, the Mean??!!

The latest FANTASY ILLUSTRATED is out and the bacover done magnificently by Russ Manning the truly the best bacover in fandom and is the high point of the issue. The cover is pretty good but the interior is not up to par with previous issues. Next issue they plan to feature a super hero. I'll be looking forward to it.

Alter Ego #8 is good. The art is the best I've seen in this particular fanzine. Biljo is really good. Ronn Foss is back with another episode in the life of the Eclipse which is notably not as good as the first adventure.

A new pb collection of old comix is out this time in a science fiction/space vein. All the stories are good. The art is terrific and Trazette did the cover which is a bit different for him. 50 Girls was my favorite. See ya!

ORYPT,- the paper

Super Heroes and

Mr. Lee

[illegible] care dep tded on the re[illegible]
[illegible]
the term o[illegible]

over [illegible] file from [illegible]. Even if we can't [illegible] that ruby is a bad-

Good JCarlson - I like your idea. If it doesn't get us the

this year, but alas...

In conclusion, if [illegible]

It has been somewhat of a quiet period in the comic field lately. they keep coming out and they provide the usual type of good entertainment. But I have spent the month with newspapers, magazines and other news media and they all had to say something about the comics.

In my own field, Mediescope for January of this year had an article dealing with the Sunday Comics. The big point of the article was the growth of ads in the funnies section and how much money was spent in this way to get persons to buy washing machines and all other sorts of items.

For collectors of Sunday Comics, they pointed out that the Washington Post runs 42 comics in a 16 page section and the Pittsburgh Press has up to 44 comics each Sunday. So if you collect or want to start, why not order one of these at your local out-of-town newsdealer.

There were also given the results of a number of tests and surveys that may be interesting to all of you. For one thing, readership of the Sunday Comics is higher amongst better educated adults. The percentages gave theses figures:

High School.....76%
Some College....72%
College.....60%
Graduate School.61%

So don't let anyone laugh when you sit down to read the Funnies, just quote these figures.

And even TIME jumped on the bandwagon and gave it's cover for the April 9, 1965 issue to Schulz and his lovable Peanuts. And they went on to devote 5 pages to the comics and their influence on people. Of course the bugaboo of sex, violence and censorship came up in one or two paragraphs.

France's version of Wonder Woman, Barbarella was depicted on a bed with a robot and both of them were nude. Speaking of Barbarella, the Italians are interested in putting her adventures on the screen. An AP press release told how they had tested a Princess for the role and them rejected her as she was too talented. Maybe they should get one of our American no talents to play the role. Most of their latest pics show them laying around whether in the home and with someone or on the beach with a herd of followers.

And just today I bought a copy of Castle of Frankenstein and discovered an article on Radio Heroes. Of course they were discussed in regard to their mystery and the horror they used to present. And someone looking over my shoulder remarked that Night Life, a late evening TV show had recently interviewed a group of persons that had played on these shows. He said that they had the Green Hornet, the Shadow and a number of others.

But getting away from the magazines and into the newspapers, one can find all sorts of items dealing with the comics. For instance, the Jules Feiffer cartoon for Wednesday, March 24, dealt with the "Camp" set and their activities. In a series of six illos, Feiffer told the tale of how as a child aman listened to radio serials, read comic books and went to "B" movies. The last illo showed him at thirty listening to old radio serials, reading comics and going to "B" movies. The punch line stated " IN a society without standards who needs to grow up?"

Speaking of Feiffer, he intends to edit an anthology celebrating the classic adventures of comic heroes such as Superman, Batman and others. They mention that these books helped to twist the minds of a generation. Feiffer will write an introduction and select each of the episodes, which will be commented on by him.

And along come the "Camp" set again [illegible] us know what they know and think of comics. The Art section has given us such valuable information such as that there is a Yellow Kid Gallery and a Robin Gallery and in San Francisco there is a Batman Gallery at 222 Fillmore Street.

Then in another issue, they had a one page interview with Bob Dylan of modern folksinging fame. The reporters asked him who he considered an influence on his life. The reply was, "Hey look, I consider Hank Williams, Captain Marvel, Marlon Brando, The Tennessee Stud, Clark Kent, Walter Cronkite, and J. Carrol Naish all influences."

But to top it all offf, on April 1, 1965, they had their biggest bit about the comics. Across the front of that issue in big black letters was " Spiderman in Forest Hills-see page 5." And on page five was only the beginning.

They started off the article by putting down the "Camp" followers. Then they denounced The Old Comic Books Cult. To quote the article, " Real pop or not, the Old Comic Books Cult has got to be a fake. Reading old comic books is hard work; it is possible to enjoy Batman only if you remind yourself that you liked him when you were 12." After that they knocked the DC line for the rest of the paragraph with an explanation out of Freud.

But the rest of the article was about the Marvel Comics Cult. The writer goes on the relate the role of identification that the reader plays when he reads a Marvel Comic. And then she goes on for many paragraphs about the growth of the Marvel Line, the M. M. M. S., THE HEROES and an explanation of why one is able to beleive so much of what is going on in their books. And the last seven paragraphs are all devoted to the "Neurotic Superhero", Spiderman.

And this month Marvel has let lose a new set of heroes to identify with in the pages of Sub-Mariner and Nick Fury. Strange Tales may pick way up in sales with the new SHIELD series with Nick Fury. It will please the James Bond set and many of the others that get their thrills from the great Spy revival of the past few years.

Sub-Mariner needs very little in the way of an introduction. The watery Wonderman will be with us for many years to come. Although some people will not appreciate the continuing thread that Stan Lee, that MA Veteran ed tor and writer, has had entered into Namor's strip. But I'm all for the continuing story that this company has used lately. I realize that you have to wait a whole month to pick up the story, but where else are you going to get this type of excitement and pleasure, if not in the comics. The newspaper strips have been doing it for years. And many of the early comics lived on for a decade or more with this type of story.

And just a few weeks ago, the Reuben Awards were given away. I didn't read anything about who won them this year, but there was an item in a local paper. The one thing that I never knew was that they also give rewards to those in advertising, animation, editorial cartoons and other fields. Anyone out there knowing who won this years awards, please let me know.

And if someone knows how to get paint off plastic models, I would appreciate it very much. I put a little too much on my Batman model and I'd like to remove it and redo it. In the meanwhile I'll keep busy with my Superman, Phantom and Flash Gordon kits. Out of all of them, I'd say that the Superman and Phantom kits were the best. Batman swinging down from a tree isn't exactly kosher and Flash Gordon doesn't have the proper feel with the air bubble on his head

The foreign comics have been coming to my house regularly and I find them very welcome company. There were a few new titles this month and I'd like to tell you about them.

"El Hombre Invisible" is just the Invisible Man in Spanish but the difference is the story lines. Every issue contains a short review of the origin on the front inside cover. Of course, he is a young, rich industialist very famous for his charitable activities. And the rest of his origin is also familiar. He is stranded in the country when his car breaks down. In his search for a telephone, he finds a cottage with a dying man inside.

And the man gives him a piece of a comet that has the power to make him invisible. The piece is carve in the shape of a ring and all he has to do is wear the ring to disappear. But the big catch is that only he disappears and his clothes are still visible. So he has to disrobe in order to use his new power.

The five issues that I have are the usual adventures that all heroes get into. While in Africa he battles a costumed villian having power over the jungle cats. A kill-crazy clown meets his downfall battling our unseen hero. And then a power-mad professor using a sunken boat as a hideout causes mayhem on the high seas, but only until the Invisible Man takes to deep sea diving.

But the pride of them all is an adventure in the Arctic. Amid all that snow and ice, our hero strips down and battles abominable snowmen. He saves the day and rescues a crew of scientists that have been captured by the creatures for their masters own purposes. But the big thrill comes at the end when his friends can't figure out how he caught such a cold when he had been safely in camp all the time.

The first issue of Miracle Man arrived from Englan the same week. He is just another copy of Captain Marvle with a sun disc to help him change from child to super adult. And the art is simalat to that used in the old comics also. But the stories here again provide the interest.

One has him searching for a madman that has killed three children. Of course MM finds him just in time to save the life of his next victim. After this he goes on to capture a gang of dope smugglers. But the clincher was a story dealing with a group of villians similar to the KKK. They also are out to spread terror amongst persons trying to prove the truth of brotherhood. Can you imagine any U. S. company ever trying to use this as a theme in their books. They wouldn't because they sell them in the South also. Oh, in a war story that deals with religious prejudice it goes. But not in America and in the deep South.

"Eagle", one of the top English weeklies, celebrated its' fifteenth anniversary earlier this month. And of course they gave a capsule rundown of their history. This is one of the better English magazines that feature comic strips and heroes. And like all the others, it features a Space hero, a comedy strip, A great Western hero, the marvelous Heros of Sparta, their own version of Iron Man (a real robot)and a terrific Sci-Fi strip with all the old themes used each week. The main point is that all these strips are well written, and beautifully illustrated.

But the magazine that makes my week complete is really "Valiant." It contains two of the best strips being done about heroes with strange powers. Ever since last September, I've been following their adventures. And it has been worth every minute for the thrills follow each week as these heroes battle some the most terrifying villians that I've had the pleasure to cringe at in the past few years.

Eye was destroyed in the Sea. And who knows if it might not return

his reign of terror in New York. And

England.

looking female during the next few

Comicon '65 Comicon 65 Comicon '65 Comicon 65 Comicon 65

Just a few more days now and the '65 Comicon will be taking place. On the weekend of July 31st and August 1st, members of Comic Fandom will be gathering in New York to meet other fans and new pros and to all the other things that fans do when they get together. And if you have got a time you can visit the World's Fair, Brooklyn, the Bowery Bldg and to be even one some of your favorite heroes scattered all over Manhattan's landscape.

So how about coming up with Five dollars to help support the Con and get it rolling. I'll be out from work this week doing a lot of the leg work, and will be getting the Fanzine Lounge on the road. The rest of the work, such as dealing with the Comic Convention and the setting up of the programs and the sales areas.

toons to run off during another.

A A

L L

L K

by Glen Johnson

In a recent letter from Konn Fo-s, there was a controversy as to

regarding which is of the greater importance.

favorite strips. The reason; the stories. What is lacking in art

which it was written. I've only given one example. I'm sure anyone

anything lacking as far as story content.

did his finest work,and Bob Haney's script was refreshing and new

even if the character was somewhat of a take off of Jekyll and Hyde. It

After Lee Elias' short period with Eclipso, Alex Toth took over the art

voted fourth best villain in the 1964 Alley Awards. So...even tho the

art is poor, the author makes up for it. I will admit, if Lee Elias were

Eclipso, and any other artist is just a replacement.

reverse is all but impossible! Witness Infantino & Adam Strange...The

scripts were plotless, each a repetition of all others, yet Carmine's

Strange?" I must agree with Konn. In my opinion, the stories are much

the same. Konn is correct concerning the art. Toth has developed advantage since the change-over. Why? Simple. The Lee Elias is a good artist, Adam Strange wasn't meant for his style. I believe if Gil Kane were to take over on Adam Strange, the art would be nearly as acceptable as before. Since Gil Kane is not doing work in DC, why not on Adam Strange? True, as Konn stated, comics are not only pictorial, but auth

[illegible] contributed to the loss of [illegible] Art in this case is the main fault, [illegible] a shirt in editor and writer. I think the strip could be saved if Gil Kane, or an artist of equal ability were to take over.

I strongly favored seeing Joe Kubert do Batman. For some unknown [illegible] has an action style that swings, yet there isn't a chance in a million of him doing Batman. Why? Policy that is out of Fandom's hands. Many fans felt that Hawkman was thru when Murphy Anderson took over. I was not concerned, and at first I felt it didn't matter. Anderson is and was an excellent artist. What I didn't realize at the time was that Kubert would no longer be working in the style I enjoy the most. I still feel that Anderson is doing not as good a job as did Kubert, but now there is no Joe Kubert except in war stories, which to me is a loss.

To show that a good artist can't save a poor strip, let's take Joe Kubert, who is a good artist, and Sgt. Rock which is a poor strip. The only time I enjoy DC's war is when it features Enemy Ace, and only because it is drawn all Kubert are. I realize many will think such a small item not worth considering, but to bugs me. Have you ever noticed that Sgt. Rock is always carrying an ammo belt across each shoulder? Why? It doesn't use 50 caliber machine gun bullets, and I've never heard of a sergeant helping out a PFC by hauling around part of his ammo.

Let's take Wonder Woman next. The art by Andru and Esposito is very [illegible] girl. Wonder Tot, and Wonder Queen, etc., the comic can't improve. What Wonder Woman needs is a better author. All the artists in the world can't be of any help.

I know Pat Koma, or anyone else who believes comics are mainly pic- [illegible] could argue against my views, and probably beat me. But I maintain, good stories are as important as a good artist.

Additions to Comic Zines Anyone?

Since all K-Alphaians do/should get THE COMIC READER I have decided to put the additions to my zine listing that appeared in the 34th issue of TCR in K-A. I'll include all additional data on hand at the time and I will try to give the info in every issue of K-A that my material appears in.

. The info on and rating of the zines will be the same as used in TCR#34 with one exception. In TCR I gave the mailing date where in K-A I'll give the date that I recieved my copies. I'll put the exact date to the day where I recorded it and the month & year where I didn't. I could use either date & state which one it is; but to avoid confusion I have decided to use only the one.

It is impossible for any one individual to keep up with all zines; so don't be surprised if you have it or know of any issue of a zine not listed. If you don't see it listed next time, it means that I missed out on it and would greatly appreciate you letting me know about same via card, letter or K-A.

I realize that this listing of additions will be read by persons who have not seen TCR and therefore won't know the detailed explainations for the information given in this listing; so for the benefit of these unfortunates I'm going to reprint the sheet of 'details' and have it available for anyone who wants to send me an unused nickle stamp for it. So that even those with the listing won't have to constantly refer to TCR I'm going to list all the info but the publisher's address on all zines and even the latter on'new' zines not mentioned in TCR.

This listing is as complete & up to date as I can make it as of April 14, 1965.

ACTION HERO (#5) is published by Sherman & Wayne Howard, (2-4-65), dit, 30+10, 3.

ALTER-EGO (#8-3/19/65) is published by Roy Thomas, lit, 50+10, 5.

AMATEUR KOMIX (#1-Mar 2'65) is published by Gary Acord, 3035 Gladiolus Lane, Dallas, Texas, 75233. (as), dit, 35+10, 2.

BURROUGHS READER-THURIA (7,8 &9 combined in one final issue-Mar 24'65) is published by Dale Broadhurst. (ERB), lit, $1.00+0, 5.

COMIC ADVERTISER (1-Feb'65; #2-Feb 20'65; #3-Mar 4'65; #4-Mar 18'65) is published by Danny Cassidy, 5514 Norde Drive, Jacksonville, Florida. dit, dit, 15+10, 3. With the fifth issue, the zine gets a new title (KOMIKOLLECTOR) and goes monthly; since Master Cassidy found out that fandom can't support a bi-weekly adzine; much less the weekly one that he started out with. Master Cassidy plans to have artwork & articles in KK and he'll certainly need some such worthwhile material asthe adverts therein from other than himself are few and far between. In time Master Cassidy might come to the conclusion that others already have and that is that THE ROCKET'S BLAST is THE ADZINE of COMICDOM and that anyone else trying to start up one is really just wasting his time;--unless he is content with the 'small scale' publication that will result from the best of his effects. Master Cassidy is or seems to be satisfied with the 'low' print run and 'few' (100-200) customers he has, so I imagine that KK will remain on the'active' list for some time. KK will cost 30+10 or 4 issues for $1.00+40.

COMIC COMMENTS (#2-Mar 19'65) is published by Grey Feldman. dit, 35+15, 2.

COMIC FAVORITES (#3-Feb 20'65) is published by Danny Cassidy. dit, 35+5, 3. The [redacted] & future issues of CF will be titled ULTIMANIA

COMIC FEATURE (#1-Feb'65) is published by Larry Walczak, 3102 Plum Street, Erie, Penna, 16508. dit, 25+10, 3. #2 will cost 40+10.

COMIC READER,THE (#34-Feb 17'65; #35-Mar 22'65) is published by Glen Johnson. dit, 25+0 for first class mailing. For flat mailing in a large envelope send a large envelope with a 5¢ stamp + 25¢. Academy members can get CR for 20+0 or 20+ a large envelope with a 5¢ stamp on it for flat mailing. 5.

COMIC READERS DIGEST (#1-Jan'65) is published by Robert Metz, 2424 Kirkham Street, San Francisco, California, 94122. dit, 20+10, 4. CRD is billed as as the replacement for the MARVEL MANUAL & what a welcome one it is; since the MM was to be composed mainly of reprints of material from past issues of FANTASY HERO[redacted]. The publishers are even going to give you the first two issues of CRD in place of one issue of MM; a darn good deal since the first issue of CRD alone was worth much more than any issue of the MM with reprints of material could have been. I rate CRD a 4 on account of the critical comment & conterversial material it contained;--tho not much in quanity, one certainly got their 20¢ worth in quality. I don't mean to imply that CRD is another SLAM-BANG. but it certainly contains more 'brain stimulating' material than over half of the zines in print. The only 'hiteh' is that CRD was advertised as a bi-monthly,making the second issue due in March; but here it is the middle of April and I have seen no sign nor heard of it being out. Perhapes the publishers'shot their wad' with the first issue or have been to busy to put it out yet. I hope that it had not been discontinued after only one issue since it showed great promise & future issues of at least the same quality would be a deffenite asset to comc fan dom.

COMICS REVIEW is published by Mike Garrett. The fourth issue will not be out after all; so the zine is defunked after publishing three waste of time issues instead of four as previously stated.

COMIC WORLD,THE (#7-Feb 17'65) is published by Robert Jennings. This was the final issue of one of comicdom's TOP zines & it will be sorly missed by All the REAL devotes of comic zine dom.

DATELINE:COMICDOM (#14-Mar 2'65) and WRITERS FELLOWSHIP BULLETIN (#4-Mar 2'65) are combined in one issue and published by Robert Butts. dit, 5.

DEATH TRIO (#1-Mar 3'65) is published by Bruce Cardozo, 1512 Townsend Avenue, Bronx 52, New York, 10452. (as), dit, 15+10, 1. When I ordered DT#1 Bruce Cardozo was considerate enough to write back and inform me that only poorly duplicated copies of the issue were left & that I'd be better off not purchasing same; so he is returning my money but if I still want copies I can have them for half price. Bruce is to be commended for 'eating' the $$ loss instead of trying to sell copies of an obvious crud zine as the vast majority of publishers of such time wasters do.

E.C. STORY,THE (one-shot-Mar 9'65) is published by Ken Dixon, 674 Buttonwood Drive, Springfield, Penna, 19064. dit, 35+10, 3. This was advertised as the complete EC story, but it is FAR from a comprehensice and detailed history of the subject. It would have made a nice lead article for a '3' & possibly a '4' rated comic zine; but as a one-shot publication supposably containing complete coverage of the EC line it is a big fraud. I know that it is helpful (even very) to the newly m de EC addit lacking a copy of the EC checklist and that even some 'oldtimers' might find 35¢ worth of personal comments & opinions on the EC comics within its 16 pages; but no matter how many purchasers think they have gotten their monies worth, I expect a rough draft to be advertised as such and not under the impression that it is a complete history of the subject.

EPIC COMICS (#2-Feb 4'65) is published by Ray Bartell. mim, 20+10, 2.

ERBANIA (#16-Apr 1'65) is published by D. Peter Ogden. lit, 30+0 or 4 for $1.00+0, 5.

ERB-dom (#11-Aug'64; #12-Jan'65; #13-Apr'65) is published by Camile Cazedessus, Jr. lit, 40+0 or 5 for $2.00, 5.

FANDOM SPECIAL (#2-Apr20'65) is published by Bruce Cardozo, 1512 Townsend Avenue, Bronx, New York, 10452. dit, 50+0, 2.

FANTASY ILLUSTRATED (#3-Jan'65) is published by Bill Spicer. lit, 50+0, 5.

FIGHTING HEROES COMICS is discontinued. No more issues of FHC will come out as its publisher (G.B. Love) feels that F.I. & SSC are adequately fulfilling the need for amature strips.

FLAME-ON (#1-Mar 3'65) is published by James Hallerin, White Pine Knoll Road, Wayland, Mass, 01778. dit, 35+0, 2.

FORUM (#5-Feb'65) is for Ex. Board members ONLY and NOT for supporting members as erroneously reported in TCR. (#6-Mar 17'65)

GOLDEN AGE (#1-Mar 25'65) is published by Gordon B. Love. photo stencil, 75+0, 4. I should grade it a '5'; but do to the expensive reproduction process used making a high cost necessary, I decided to give it only a four this time. The 37 printed on pages of material are all of high quality as far as the text part goes; but the photos didn't come out to well & the amature strip is not as good as it would have been offsetted. If 'price is no object', it most defenitely rates a five; but for those who will only pay 2¢ per page for high quality material with litho reproduction it is only a '4'. In short, just buy it and I'm sure that only one person in 200 will think he was gyped; if even that many think it.

GREAT CLASSIC NEWSPAPER COMIC STRIPS (No. 1 Buck Rogers issue-Oct'64; No.2 Buck Rogers issue-Apr'65) is published by Edwin M. April Jr., 5272 West Liberty Road, Ann Arbor, Michigan, 48103 in a limited edition of 500 copies per issue. lit, $5.00 per copy per issue+0. 5. Mr. April should have the life long gratitude of every REAL Buck Rogers and Dick Calkins fan who is fortunate enough to obtain a copy of these bound lithographed reprints of daily BR comic strips. (cont)

GCNCS continued. The first issues contains the first 98 daily Buck Rogers strips (minus strip #76 which Mr. April says he'll put in another issue when & if he acquires a copy of it.) and the second one contains the next 100 strips (#99 thru #198). Some persons might think that $5.00 is to high for a book that could be sold for $3.00; since the maximun printing costs for 500 copies is $1000. or 2 bucks per copy; but a look from the collector's point of view will quickly show one that it is not. Most anyone who would pay $3.00 for the book will pay five and even most of those would pay $7.50 and even ten. It is not unreasonable to state that a few copies could be sold for $25.00; since even this high price is cheaper than the first 98 daily strips (even minus #76) could be bought; if one could find them for sale in the first place. Even if one could, would there be a second set available for the secon person, a third set for the third and so on?? Most certainly not, so the price depends solely on how much the collector can aford to pay. Therefore, five dollars is a CHEAP price and any person really trying or wanting these strips will be more than happy to pay it. By selling them at $5.00 per copy, Mr. April also gets in the needed captial to pay the printing cost of the second issue and the profit from the first two issues can be used to pay for the third and so on. Some of this profit also goes to pay for advertising, since no matter how great the item is, it still takes a large amount of ads & plugs in numerous & varied publications to inform the potential buyer that it is available. To even make this profit, Mr. April has to sell at least 250 of the 500 copies and unfortunately this is not an easy thing to do. The first issue was out for 2-3 months before I purchased my copy, but still it is only #76, meaning that I got the 76th copy 'sold' at the time. It will take quite a while & a lot of advertising before Mr. April breaks even and if he only sold them at his cost or near cost, I'd hate to have to estimate the time it might take before he had raised enough money to pay for putting out a second issue. Let no one complain that Mr. April is mercenary or wants to make a profit; instead let us be greatful that he didn't really try to make one with a limited edition of 50 copies selling for 25 dollars each or a hundred copies selling for that much for a year, then lowering the price to $15.00 then ten a year later & 5 later still. That is what the pro publishers do, as witness these film books or books on films that start at $15.00 per copy & wind up selling for five a few years hense. Let us all also hope and encourage Mr. April to put all many more such issues of GCNCS, containing not only Buck Rogers daily strips; but also Flash Gordon, Tarzan, Phantom, Mandrake & other highly valued & prized collector's items! Perhapes some dealer or collector will LEND him the strips to reproduce if he doesn't own or have access to them himself. The sales of such items are no where near the volumn needed for pro publication; so the only way they'll ever be produced is through the expense & effort of persons like Ed April and I'm certainly not going to squawk if he winds up making a few bucks for his trouble. I just hope that he doesn't decide the results aren't worth the output & decides not to put out any more issues of GCNCS; because I know that none of those persons who complained about the high cost are going to take over & commence 'making all the money' they claim he'll make. ((Yes, I know I'm a long winded soul; so just call me the House of Gab from now on.)

HEROES ILLUSTRATED (#1-Mar 11'65) is published by Dick Pyror, 8 Marquard Road, Carmel Valley, California, 93924. lit?/xerox?, 50+0, 4.

HOUSE OF HEROES (#1-Mar 13'65) is published by John Ryan, 205 N. Main Street, Federalburg, Marylandm 21632. dit, 25+10, 2. This was the first & last issue of HofH, so Master Ryan is to be commended for realizing he published one issue of a semi -crudzine & not wanting to unlease a second on comic fan dom. If only more persons would have enough guts/sense to do likewise!

K-ALPHA (#5-Feb 11'65; #6-Mar 17'65) is distributed by Jerry Bails. dup/mim/lit, membership, 5.

KOMIX ILLUSTRATED (#13-Mar 5'65) is now published by Craig Garbett, 3940 Maudray Way, Carmichael, California, 95608. dit, 35+0, 3, (as). Master Garbett will publish KI while Michael Martin will presumably put out FANTASCOPE. No word from Martin, but Garbett told me in a letter dated March 3'65 that Mike is now working on FANTASCOPE; so it should be out eventually. Appearently the money sent Martin for KI/FS#13 will net one the first issue of FANTASCOPE when it comes out while one has to send the price of KI#13 to CG in order to get it.

MASTERMIND (#1-Feb 30'65) is published by Steve Fears, 320 East 2nd Street, Edmond, Oklahoma, 73034. dit, 40+10, 3.

MEN OF MYSTERY (#2-Feb 20'65) is published by Jeff Gelb. mim, 25+10, 3.

ODD MAGAZINE (#9-Mar 16'65) is published by Dave Herring. (as), dit, 15+0, 8/$1.+0, 4.

PATHWAY TO ADVENTURE is defunked; or another crudzine bit the dust; but its publisher, Master Smith, informs me that he will put out a new publication sometime. Anyone think it won't be another waste of ditto fluid??

POWER COMICS (#1-Jan'65) is published by Charles Rogers Jr., 6961 Riddick Street, Norfolk, Virginia. (as), dit, 15+10, 1.

ROCKET'S BLAST,THE (#36-Feb 22'65; #37-Apr 7'65) is published by Gordon B. Love. mim, 4/$1.25+40, 5.

ROCKET'S BLAST SPECIAL (#5-Feb 11'65) is published by Gordon B. Love. dit, 30+10, 5(contents wise; but only 15 pages makes it a 4 price wise)

SANCTUM (#1-Feb 11'65) is published by Steve & Wayne Johnson, 681 Maple Street, Indiana, Pennsylvania, 15701. dit, 30+10, 2. No orders are being taken for the second issue at present and purchasers are asked to watch future issues of TRB-CC wherein it'll be advertised when ready. From corresponding with the Johnsons I know that they are sincere & want to publish a quality publication; but like so many fanzine publishers they just don't have the material, $ & ability that arerequired to produce a Alley winning publication. With clear repro & a decent layout, they should have a '3' second issue; but unless they have a lot better writtersthan I'm aware that they have, a '3' is the most it'll rate.

SAVAGE PRINCESS (OS-Mar 9'65) is published by Mike Vosborg, 3040 Avalon, Pontian, Michigan, (one-shot), (as), dit, 25+10, 3.

SLAM-BANG (#3-Jan 25'65) is published by Richard Weingroff, multi, 50+10, 5. Rick will continue with S-B after all; but purchasers are advised NOT to order the 4th issue until they see it advertised for sa

SPIDERMAN FAN CLUB NEWSLETTER(#4-Feb 20'65) is the official club publication headed by Joe Shea. Joe has promised a 30 page bi-monthly club pub under the new title of SPIDER MANUAL; but I have yet to see the fifth issue of the club pub & first of SM; tho from what I hear about it it won't be a lost to anyone if it never comes out. Joe is appearently one of theseteanagers who wants to produce an A-E; but is only able to come up with a waste of time & money. Master Shea has a membership of at least 150 persons at most times tho, due to sending out advertising about his club to those who have their name & address published in the letter columns in the comics. They quit at about the rate they join and as long as Joe can get members shelling out 15¢ for a month's dues he'll be able to keep what so far has been a wasted effort going. I know that Shea has gotten his last cent from me until I get my monies worth in material for what he already got and baring a near miracle that isn't about to happen. How can Shea hope to get anywhere when he has to have someone print up his material and the YANCY STREET JOURNAL is already established as the Marvel slanted zine of comicdom. Shea is okay for getting neos into fandom and maybe not even for that; depending on the number of potential fans he scares away when they don't get anything of value for their money.

STAR STUDDED COMICS (#6-Feb 23'65) is published by The Texas Trio. lit, 50+0, 5.

SUPER ADVENTURES (#2-Apr'65) is published by Marvein Wolfman. dit, 25+5, 3.

SUPER-HEROES ANONYMOUS (#1-Feb 10'65) is published by Richard Shields, 743 Fruithurst Drive, Pgh., Penna, 15228. 30+5, 2, xerox.

VOICE OF COMICDOM (#4-Apr 13'65) is published by Marty Arbunich. lit, 25+0, 5.

YANCY STREET JOURNAL (#7-Mar 17'65) is published by Marty Arbunich. dit, 15+10,5.

YOUNG AMERICANS OF JUSTICE (#1-Feb 1'65) is published by Anthony Figueroa, 257 54th Street, Brooklyn, New York. (as), xerox, 50+10, 3

FOOB,THE (#1-'65; #2-Apr 15'65) is published by Marvin Wolfman, 142-18 59 Avenue, Flushing, New York, 11355. (as), dit, 25+0, 3.

CRUSADER (#1-out in Feb'65) is published by David Castronuovo, 333 Gramercy Place, Glen Rock, New Jersey, 07452. dit, 45 for flat mailing & I presume an extra 10¢ will entitled you to an envelope. I don't have a copy of the issue yet; but from what I hear it rates a 3 due to a couple good items mixed with a lot of crud material & poor repro.

FAMOUS FIENDS FROM FILMDOM is a 'monster' slanted fanzine that does contain some comic material. #1 is dated Apr-Jun'64 and among its 13 pager of material is a two page article & listing on The Amazing Soiderman comics. (continued)

The second issue is undated &contains 29 numbered pages which includ a three page article on & listing of the comics with Ant-Man in them, meaning TALES TO ASTONISH. The third issue is dated Dec'64 and within its 44 numbered pages of material you will find a three page article on & listing of AQUAMAN in SHOWCASE and his own comics. The fourth issue is dated March'65 & within its 63 numbered pages you will find a three page illustrated article on AMAZING ADULT FANTASY comics and a three page article on & checklist of THE ATOM in SHOWCASE & his own comics.
The first issue of 4F sells for 35¢ and the other three go for 50¢ per copy. For 75¢ you can join The SCI-FI CLUB which entitles you to the following: (1) the current issue of FAMOUS FIENDS OF FILMDOM (2) membership card. (3) membership certificate. (4) voting ballot to vote for the best films & TV shows in the field. (5) a list of the zines the members published. (6) free ad. (&)special membership discount prices on comics. (8) three issues of the clubzine, THE UNEARTHLY published bi-monthly. (9) any future privileges.
4F is a quarterly publication & is only of real interest to those who want to be active fans in the 'monster' field. The comic materia can be of interest to a new neo in the comic field; but with so many all comic zines out it would be foolish for them to join the SCI-FI club or even shell out 50¢ for an issue. Any multi comic & 'horror' fans who want to join the club for the pub or buy the pub seperate can do so by sending the required amount of cash or just an inqrirey for more info to Mike Appel, 1103 Kinsella Avenue, Belleville, Illinois, 62221.

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DON WINSLOW OF THE NAVY. April 1937 10¢ Vol. 1 #1 10-1/4" x 7½"

This DW magazine contains the full length novel entitled "Salute to Death". The author is unknown. The novel is not a shorter or a longer version of any of the four DW big little books I have read or the four novels put out by Grosset & Dunlap. It is probably bassed on a comic strip story; but where else it was published in any version is beyond me. Perhapes a version of it appeared later on it one of the DW comic books or a blb I haven't read or some other source. Any info about same will be greatly appreciated by me.
The magazine contains 96 pages plus four for the covers.
Its contents are as follows:

"Salute to Death".....2
Captain Colorful.....13 Jupitor Jones.....93
8 pages of cartoons in full color by M. Sheldon

Sir Henery Morgan.....81 Stephen Decatur.....88
Ill. in full color by W. Roscow Illustrated by P. Costanza

An Eye For Trouble.....by Norman A. Damiles.....69
An American Sailor's Adventures in China

A Sailor's Consolation.....by William Pitt.....67
A Poem of the Sea for landbubbers

Addational cartoons by Isenberg

Published by the Merrill Publishing Company & billed as a monthly.

Last minute addition & a left out to the zine listing;--4/20/65.

BATMANIA (#4-Apr'65) is published by Billy Joe White. dit/mim, 30+10,

COMIC READER,THE (#36-Apr 19'65) is published by Glen Johnson.

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The LOS ANGELES HERALD-EXAMINER did comic strip fen'the dirty' once again by dropping the daily James Bond strip completely from their paper. The last JB strip they published was on March 6'65. At mentior ed in my last K-A material, they moved the strip from the comic to the editorial section and now they have done away with him altogether. I guess that James Bond is popular with almost everyone except those who read the LA H-E; or so the paper must think anyway.

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THE BOSTON GLOBE (newspaper in Boston, Mass.) for April 16, 1965 has the following on page 11:

COOL IT, BABY — BATMAN'S BACK. By William J. Fripp.

There's little Robin, tousle-haired and knob-kneed in his union suit and Linda teetering on alpine heels in her bulky World War 11 suit, and look, there's. . .

ZOOM—coming through the transom—BATMAN.

He lives again, defending America against the League of the New Order at Harvard sq.'s highbrow Brattle Square Theater.

Old Batman is really camp around the square this spring, and his creaky resurrected 1940 serials are drawing the intelligentsia like wil

Monday and Tuesday nights the cools fidget through murky Bergman an Fellini so they can bellow and stomp at the childlike antics of Batman; now tailending the feature in The Mark of the Zombies—Part IV.

Or they ignore the art flick entirely and drift in from the coffee houses to pay 50 cents just for the 20-minute comic culture kick.

It's sort of like Saturday afternoons of two decades ago, when kids surged through the popcorn mustiness of the neighborhood theater to cheer on Batman, Robin and Linda as they took on the minions of Chang.

Except that Batman is pop, now, like Campbell Soup cans or late TV horror shows. An irresistible part of the campus scene—at least for this season.

Tuesday night, when the good American scientist heroically vowed to "show the American will to fight" and not reveal the ray gun secret under torture, a graduate student with a beard stood up and shouted: "Author, author." "A pinnacle of cinematic art," mumbled a believer.

What we're getting steamed up about is a series of disjointed episodes involving a monosyllabic, awkward—he stumbles when he leaps—Batman versus a fiendish Japanese agent who speaks with an Italian accent. Over this, reports theater manager John Clary, the audience is "approaching hysteria." He notes that the real comic cultists are also collecting four-foot posters of Superman and Prince Valiant.

Batman's publishers look down their crayons at making their boy pop and won't create posters. Tuesday's highlight was the classic preamble fpr next week's show. As Batman lay inert on a trestle, a freight tra roaring at him, a sepulchral voice urged: "Don't fail to see next wee 'Slaves of the Rising Sun', when Batman is fed to the giant alligators." "An Oscar for Batman," chanted the audience.

Dear Jer,

mental degenerates.

"You ever read any of these books?"

olds, and idiots at that."

"I know because I sell one

you. So where does that leave you?"

his story which I thought unfair; how

deals in personalities. He had

changed his mind.

would understand because they pu

that in all fairness, they should

for which I could explain the escape,

books. The author I wrote to

Marxist propaganda!"

always act before they think.

going to cover my demonstration.

and gourged myself for three days.

was: "Faulkner, Hemingway -- why not Lee?")

Superman I'm not).

front of my favorite newsstand.

If that doesn't work, I don't know what I'll do

Sincerely,

Rick

PS: I was recently reading the Giant-Man story in Tales to Astonish #69. Aside from the excellence of art and story, I was struck by an old question: Does the world know Giant-Man is Henry Pym, or doesn't it. The mystery may never be resolved, I fear. In one [illegible] issue, two neighbors watch Giant-Man flying out of his new lab and comment matter-of-factly that "Henry Pym" is acting oblivious. In other words, his identity is no longer a secret. However, I can recall recent stories where his secret identity was in jeopardy; implying that the world does not know. Of course, if the world doesn't know, then Giant-Man's fan club doesn't exist -- because they saw him unmasked. And we can only wonder about the panel on page 2 which shows the Human Top about to unmask the Wasp. He didn't unmask her, as it turns out, but that he wanted to indicates that he doesn't know her real identity. I guess he'll be a high school retiree.

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A CHECKLIST OF THE BRAVE AND THE BOLD AND SHOWCASE

by Dan Alderson for CAPA-Alpha #[illegible], May 1965

RWC #19

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This month, I'll just give the features appearing in each issue of National's two variety comics, The Brave and the Bold and Showcase. Later on, hopefully starting next month, I'll produce a more thorough checklist describing these publications in rather full detail.

Both of these comics have been published on a bimonthly schedule ever since they started, The Brave and the Bold in August-September 1955 and Showcase in March-April 1956. The current issues (as I write) are #[illegible] and #56, respectively and, since the correspondence between dates and numbers has been so regular, I will omit the former in the listing below.

For its first twenty-two issues, The Brave and the Bold was a historical adventure anthology comic, evidently inspired by EC's Valor (also bimonthly, five issues from March-April to November-December, 1955). For these issues, there was a large banner across the top of the cover, with the words'the BRAVE and the BOLD'(and also'all new stories'), while all later issues have the words'the BRAVE and the BOLD'(now without the'all new stories'statement) in a small banner at the top of the cover, followed by the word'presents'(or in one case, #57, the word'introduces') and another title in much larger letters. In both cases, there were various boxes on the covers describing the contents. What I will reproduce below will be the contents of these boxes, with an indication of the cover-featured character(s) in those cases which differ from the 'presented' title. Of course, the first entry for issues #23 through #60 is the major title itself, which appears at first glance to be the actual title of the comic when it is exhibited on the newsstands.

The case is essentially the same with Showcase. This comic was a 'variety', 'trial', or 'showcase' type from its first issue on, but its own title has lost prominence to its surrogate titles, just as with The Brave and the Bold. For the first five issues, the title 'SHOWCASE' appeared in very large letters in a bordered band of a distinctive color running diagonally across the upper right corner of the cover, but from issue #5 on it was relegated to a much less outstanding position at the top of the cover, and it has been smaller than the 'presented' title (though not as inconspicuous as the title banner on the The Brave and the Bold covers) on every cover after #5 except for issues #[illegible], #11, & #32. (It may be noted that these were the Challengers of the Unknown issues; apparently, these "livers on borrowed time" weren't considered as important as most Showcase series, even though they turned out to be mighty popular and got their own comic.) As with The Brave and the Bold, the secondary title was almost always introduced by the word 'presents'. Here, however, there were eight exceptions to the rule: issue #2 and the four Fass issues (#[illegible]) use the word 'presenting', issues #3 and #18 use no introductory word at all, and issue #7 uses the phrase 'This issue.' I display the same information for this comic as for The Brave and the Bold. Finally, it is perhaps important to point out that the Manhunters issue of Showcase (#5) is a detective-story anthology with no central character or other unifying element, and has nothing whatever to do with J'onn J'onzz, the Manhunter from Mars, who had been introduced exactly a year before in Detective Comics #225 (The dates are November-December 1956 and November 1955, respectively.)

The Brave and the Bold

#1 [Three separate cover illustrations, one each for:] 'The Golden Gladiator', 'The Viking Prince', and 'The Silent Knight', plus a paragraph of text: 'INVITATION If you dream of riding in a thundering chariot -- if you yearn to explore unknown seas -- if you are ready to wield a clashing sword to guard an astounding secret -- then -- The Golden Gladiator, The Viking Prince, and The Silent Knight invite you to join them in blazing adventures from now on as a member of THE BRAVE AND THE BOLD!'

#2 [Cover features The Viking Prince] 'Tales of blazing adventure starring The Viking Prince The Silent Knight The Golden Gladiator'

#3 [Cover features The Silent Knight] 'Tales of blazing adventure starring the gauntless trio The Viking Prince The Silent Knight The Golden Gladiator'

#4 [Cover features The Silent Knight] 'Tales of blazing adventure starring the gauntless trio The Viking Prince The Silent Knight The Golden Gladiator' and Featuring "The Robber Baron of Forest Perilous!"'

#5 [Cover features Robin Hood] 'Special Feature Robin Hood' and 'also featuring The Silent Knight and The Viking Prince' [Robin Hood's head in circle]

#6 [Cover features The Silent Knight] 'Special Feature Robin Hood' and 'also in this issue: the latest thrilling tales of The Silent Knight and The Golden Gladiator [Robin Hood's head in circle]

#7 [Cover features The Silent Knight] 'Special Feature Robin Hood' and 'The Silent Knight battles his mightiest opponent -- himself! in -- "Duel of the Double Identities!"' [Robin Hood's head in circle]

#8 [Cover features The Silent Knight] 'Special Feature Robin Hood' and 'also in this issue: the latest thrilling tales of The Silent Knight and The Golden Gladiator' [Robin Hood's head in a circle: he has suddenly changed his hair color from brown to black and grown a beard]

#9 [Cover features The Silent Knight] 'Special Feature Robin Hood' and 'Tales of blazing adventure starring The Silent Knight and The Viking Prince' [Robin Hood's head in a circle: his hair has returned to its original brown color, but he still has the beard]

#10 [Cover features The Silent Knight] 'Special Feature Robin Hood', 'The Silent Knight meets the -- "Challenge of the Round Table!"' and 'also: The Viking Prince' [Robin Hood no longer has his head depicted in a circle on the cover; in all cases from #10 on, however, he has black hair and no beard]

#11 [Cover features The Silent Knight] 'Special Feature Robin Hood', 'The Silent Knight battles in "The Forest of Fearful Traps!"' and also: The Viking Prince

#12 [Cover features Robin Hood] 'Special Feature Robin Hood' and '3 breathtaking adventures "Shadow of the Silent Knight" "Apple of Peril"[Robin Hood] "Monster of the Viking Sea"[The Viking Prince]'

#13 [Cover features The Silent Knight] Special Feature Robin Hood also: The Viking Prince and 'The Silent Knight's strangest opponents "The Sleeping Knights!"

#14 [Cover features Robin Hood] 'Special Feature Robin Hood' and '3 new blazing adventures of the mighty trio Robin Hood The Viking Prince The Silent Knight'

#15 [Cover features The Silent Knight] The Silent Knight braves the "Three Flaming Dooms!" plus the exciting adventures of Robin Hood and The Viking Prince!

#16 [Cover features The Viking Prince] 'Double length adventures starring The Viking Prince The Silent Knight'

#17 [Cover features The Viking Prince] 'Thrill to the heroic feats of The Silent Knight and The Viking Prince in full-length tales!'

#18 [Cover features The Silent Knight] 'The Silent Knight and The Viking Prince in new full-length tales!'

#19 [Cover features The Viking Prince] The Viking Prince braves the "Challenge of the Flying Horse!" also The Silent Knight stars in a new double-length tale!'

#20 [Cover features The Silent Knight] 'New double-length tales ... starring The Silent Knight and The Viking Prince!'
#21 [Cover features The Viking Prince] 'Starring The Viking Prince and The Silent Knight'
#22 [Cover features The Viking Prince] 'Starring The Viking Prince and The Silent Knight'
#23 The Viking Prince 'battling in — thunderous tales of the Mystic Northland!'
#24 The Viking Prince 'The Bold Viking and his golden-haired princess sail on secret seas — in startling new adventures "The Trail of the Black Falcon!" & "Curse of the Dragon's Moon!"'
#25 Suicide Squad 'Introducing America's top SECRET WEAPON — in reports never before released to the world! Mission # 1 - "THE 3 WAVES OF DOOM!"'
#26 Task Force X Suicide Squad 'The Mightiest task force in the world becomes the Tiniest — in "The Sun Curse!"'
#27 Task Force X Suicide Squad 'Mission #3 of the Suicide Squad ... never before released — "The Creature of Ghost Lake!"'
#28 Justice League of America 'The world's greatest heroes team up to battle "Starro the Conqueror!"'
#29 Justice League of America 'A star-studded spectacular ... "Challenge of the Weapons Master!"'
#30 Justice League of America 'A star-studded spectacular ... "The Case of the Stolen Super-Powers!"'
#31 Cave Carson Adventures Inside Earth
#32 Cave Carson Adventures Inside Earth '"The City 100 Miles Down!"'
#33 Cave Carson Adventures Inside Earth '"The Alien Robots from Inner Space!"'
#34 Hawkman 'Introducing The Winged Wonder in a high-flying, 4-part adventure ... "Creature of a Thousand Shapes!"'
#35 Hawkman 'Featuring the Winged Wonder in the high-flying adventure ... "Valley of Vanishing Men!"'
#36 Hawkman 'Featuring "The Shadow-Thief of Midway City!"'
#37 Task Force X Suicide Squad 'Back by Popular Request! in a new top-secret mission ... "Threat of the Giant Eye!"'
#38 Task Force X Suicide Squad 'Inside an ominous cloud lurks the Suicide Squad's most startling opponent! "Master of the Dinosaurs!"'
#39 Task Force X Suicide Squad 'The Suicide Squad's most astonishing mission turns them into ... "Prisoners of the Dinosaur Zoo!"'
#40 Cave Carson Adventures Inside Earth 'A fantastic 3-part thriller ... "The Three Caverns of Doom!"'
#41 Cave Carson Adventures Inside Earth '"Raiders from the Secret World!"'
#42 Hawkman 'Back Again by Popular Demand!' 'A high-flying adventure ... "Menace of the Dragonfly Raiders!"'
#43 Hawkman 'Hawkman battles Manhawk in the high-flying adventure ... "Masked Marauders of Earth!"'
#44 Hawkman 'Armed with a weapon of the past, the Winged Wonder battles against weapons of the future ... in ... "The Men Who Moved the World!"'
#45 Strange Sports Stories 'The most amazing worlds' series game ever played! "Challenge of the Headless Baseball Team!"'
#46 Strange Sports Stories 'Featuring "The Hot-Shot Hoopsters!"' 'Can a bantam "five" of 14 year-olds beat a super-sized basketball team?'
#47 Strange Sports Stories 'Featuring "The Phantom Prize-Fighter!"' and 'Special! "The Saga of the Secret Sportsmen!" ... an astonishing story of 30th century Earth — when all sports are outlawed!'
#48 Strange Sports Stories 'The most amazing race ever held on the Indianapolis Speedway ... "The Man Who Drove Through Time!"'

#49 Strange Sports Stories 'Featuring "Gorilla Wonders of the Diamond!"'
#50 The Green Arrow and Manhunter from Mars 'Two great heroes teamed in a book-length blockbuster ...'
#51 Aquaman and Hawkman 'Two famed fighters join forces to combat a mighty menace from the sea and the sky!'
#52 3 Battle Stars Sgt. Rock Lt. Cloud Tankman Stuart 'Together for the first time in the battle that stopped the war -- the combat team you've been clamoring for in Suicide Mission!'
#53 The Atom and The Flash '"The Challenge of the Expanding World!"'
#54 Kid Flash Aqualad and Robin
#55 Metal Men and The Atom
#56 The Flash and The Manhunter from Mars
#57 Metamorpho The Element Man 'How does he use the chemical elements in his body ...' '... to alter his very form?' 'See the amazing powers of the world's most fantastic new hero!'
#58 Metamorpho The Element Man 'He's the world's most fantastic new hero ...' '... able to change into any shape -- from a Shattering Diamond Drill --' '-- to a rolling TNT Booby-Trap ... plus a thousand-and-one other fabulous forms!'
#59 Batman and Green Lantern '"The Tick-Tock Traps of the Time Commander!"'
#60 Teen Titans '4 teenage heroes in one blazing adventure!' 'Robin' 'Wonder Girl' 'Aqualad' 'Kid Flash'

Showcase

#1 Fire Fighters 'Featuring Fireman Farrell in "Fourth Alarm!" "School for Smoke-Eaters!" "Fire Under the Big Top!"'
#2 Kings of the Wild 'This bear had never set foot outside of a zoo until ... "The Runaway Bear!"' 'The boy and dog the west outlawed ... "Outcast Heroes!"' 'and featuring the Indian boy who had an eagle for a guardian ... "Rider of the Winds!"'
#3 The Frogmen
#4 The Flash! 'Whirlwind adventures of the fastest man alive!'
#5 Manhunters 'Featuring "The Human Eel!" also: "The Two Faces of Mr. X!" "Greatest Villain of All Time!"'
#6 Challengers of the Unknown
#7 Challengers of the Unknown
#8 The Flash! 'Whirlwind adventures of the fastest man alive!'
#9 Superman's Girl Friend Lois Lane 'in "Mrs. Superman!" also: "The Girl from Superman's Past!" "The New Lois Lane!"'
#10 Superman's Girl Friend Lois Lane 'in "The Forbidden Box from Krypton!"
#11 Challengers of the Unknown '"The Day the Earth Blew Up!"'
#12 Challengers of the Unknown 'Featuring "Menace of the Ancient Vials!"'
#13 The Flash! 'The Fastest Man Alive in ... "Around the World in 80 Minutes!"'
#14 The Flash! 'Whirlwind adventures of the fastest man alive!' 'Featuring "Giants of the Time-World!"'
#15 The Space Ranger 'Amazing interplanetary adventures of a bold new hero of the future!'
#16 The Space Ranger 'Amazing interplanetary adventures of a bold new hero of the future!'
#17 Adventures on Other Worlds [Adam Strange] 'Featuring "The Planet and the Pendulum!"'
#18 Adventures on Other Worlds 'Featuring "The Dozen Dooms of Adam Strange!"'

#19 Adam Strange 'in Adventures on Other Worlds'
#20 Rip Hunter ... Time Master '"Prisoners of 100 Million B. C. !"'
#21 Rip Hunter ... Time Master
#22 Green Lantern 'Featuring "Menace of the Runaway Missile!"'
#23 Green Lantern 'Featuring "The Invisible Destroyer!"'
#24 Green Lantern 'Featuring "The Creature That Couldn't Die!"'
#25 Rip Hunter ... Time Master
#26 Rip Hunter ... Time Master '"The Aliens from 2,000 B. C. !"'
#27 Sea Devils 'The world's most daring skin-divers discover the richest treasure in Davy Jones' Locker -- guarded by ... "The Golden Monster!"'
#28 Sea Devils 'Will this be the Sea Devils' last dive? "The Undersea Prison!"'
#29 Sea Devils 'Is this ... "The Last Dive of the Sea Devils!"???'
#30 Aquaman and Aqualad '"The Creatures from Atlantis!" A 3-part novel, including The Origin of Aquaman!'
#31 Aquaman and Aqualad '"The Sea Beasts from One Billion, B. C. !"'
#32 Aquaman and Aqualad 'A thrilling 3-part novel ... "The Creature King of the Sea!"'
#33 Aquaman and Aqualad '"Prisoners of the Aqua-Planet!"'
#34 The Atom 'Introducing the world's smallest super-hero!' and 'Featuring "Battle of the Tiny Titans!"'
#35 The Atom 'Featuring the world's smallest super-hero in "Dooms from Beyond!"'
#36 The Atom 'Featuring the world's smallest super-hero in ... "Prisoner in a Test Tube!"'
#37 Metal Men 'Forged out of fire -- spring the world's most startling heroes -- the battling Metal Men -- Platinum, Gold, Mercury, Iron, Lead and Tin ... in the book-length blockbuster ... "The Flaming Doom!"'
#38 Metal Men 'Out of smoke and flame arises the most unique band of fighters -- Metal Men -- to battle ... "The Nightmare Menace!"'
#39 Metal Men 'The metal band battles "The Deathless Doom!"'
#40 Metal Men 'A book-length spectacular ... "The Day the Metal Men Melted!"'
#41 Tommy Tomorrow of the Planeteers 'A 2-part thriller featuring his Origin at the West Point of Space!'
#42 Tommy Tomorrow of the Planeteers '"The Brain Robbers of Satellite X!"'
#43 Doctor No [James Bond] by Ian Fleming 'Based on the novel and now a United Artists film thriller!'
#44 Tommy Tomorrow of the Planeteers 'A full-length novel ... "Wanted for Treason: Tommy Tomorrow!"'
#45 Easy Co.'s Sgt. Rock 'in the book-length bombshell "Sergeants Aren't Born -- !"'
#46 Tommy Tomorrow of the Planeteers
#47 Tommy Tomorrow of the Planeteers
#48 Cave Carson Adventures Inside Earth
#49 Cave Carson Adventures Inside Earth 'Deep underground, their strange descent is thwarted by the ... "Fury of the Fiery Avenger!"'
#50 I -- Spy! 'Back by thunderous demand -- featuring King Faraday in the unforgettable chillers ... "Spy Train!" and "Hangman's House!"'
#51 I -- Spy! 'Another explosive return engagement! King Faraday in twin masterpieces of suspense! "Hunters of the Whispering Gallery!" "Thunder over Thailand!"'
#52 Cave Carson Adventures Inside Earth
#53 GI Joe 'Soldier -- Sailor -- Marine! compete for war's blazing battle prize ...'
#54 GI Joe '2nd blazing battle book!' 'Sailor' 'Fighter Pilot' 'Soldier'
#55 The Super-Team Supreme Doctor Fate and Hourman '"Solomon Grundy Goes on a Rampage!"' 'Special guest star -- The "Original" Green Lantern!'
#56 The Super-Team Supreme Doctor Fate and Hourman '"Perils of the Psycho-Pirate!"'

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